ANTHOLOGY OF BAROQUE SONATAS

by

Bach, Cimarosa, Seixas and Soler

Transcribed and edited for the Guitar

Raymond Burley

ED 12481

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Front cover illustration:
Mlle Dangeville la jeune. Gravure de La Bas, d'après Pater.

Preface

The term 'Sonata' has been used since the 17th century to describe an instrumental chamber composition as opposed to 'Cantata' implying a work for voices. By the late 18th century *Sonata* had become restricted almost entirely to works for one or two instruments—usually harpsichord or, e.g. violin or flute together with harpsichord continuo.

The pieces featured in this anthology were composed entirely for solo instruments—the single-movement *Sonatas* by Soler, Cimarosa and Seixas were originally for harpsichord and the four-movement Bach *Sonata* was for the violin. In the latter piece I have retained the composer's phrase marks—these are shown in normal music type and are placed close to the note stems/beams. Throughout the collection editorial left-hand slurs (legatos) are set as broken lines thus ⌒ and are located next to the noteheads; these have been kept to a minimum in the works for harpsichord in an attempt to emulate the appropriate style of articulation.

All the works in the current collection have been adapted to a greater or lesser degree; the adjustments include transposing the piece to a more accommodating key, raising some bass notes by an octave and—in the harpsichord pieces—the thinning-out of some harmonies. After careful consideration I have decided to add a minimal amount of supporting bass notes to the Bach *Sonata* and lower some of the existing bass notes by an octave. The keyboard and violin editions of the works contained in this anthology are readily available and I would urge players to consult these before simply accepting my suggestions. The bracketed *tr* (trill) signs in the Bach *Fugue* and time-signature in the *Presto* are editorial.

Standard guitar nomenclature is used throughout the anthology with the addition of a less common direction: the pivot *barré*. The pivot *barré* (indicated in the music as 'pivot') is recommended for two purposes: to facilitate the movement to or from a conventional *barré*, or to assist the left-hand first finger to move smoothly from a position on the treble strings to a new position on a lower string. A Roman numeral placed in parentheses is to indicate that whilst a *barré* is not necessary at this point, it again helps to obtain a smooth transition into, or away from, an essential *barré* position.

It will be apparent that the suggested guitar fingering will not always allow the notes to be sustained for their full printed duration. The full values are shown to indicate the musical intention: players wishing to alter fingerings in an attempt to adhere strictly to the given note values are, of course, at liberty to do so.

Raymond Burley

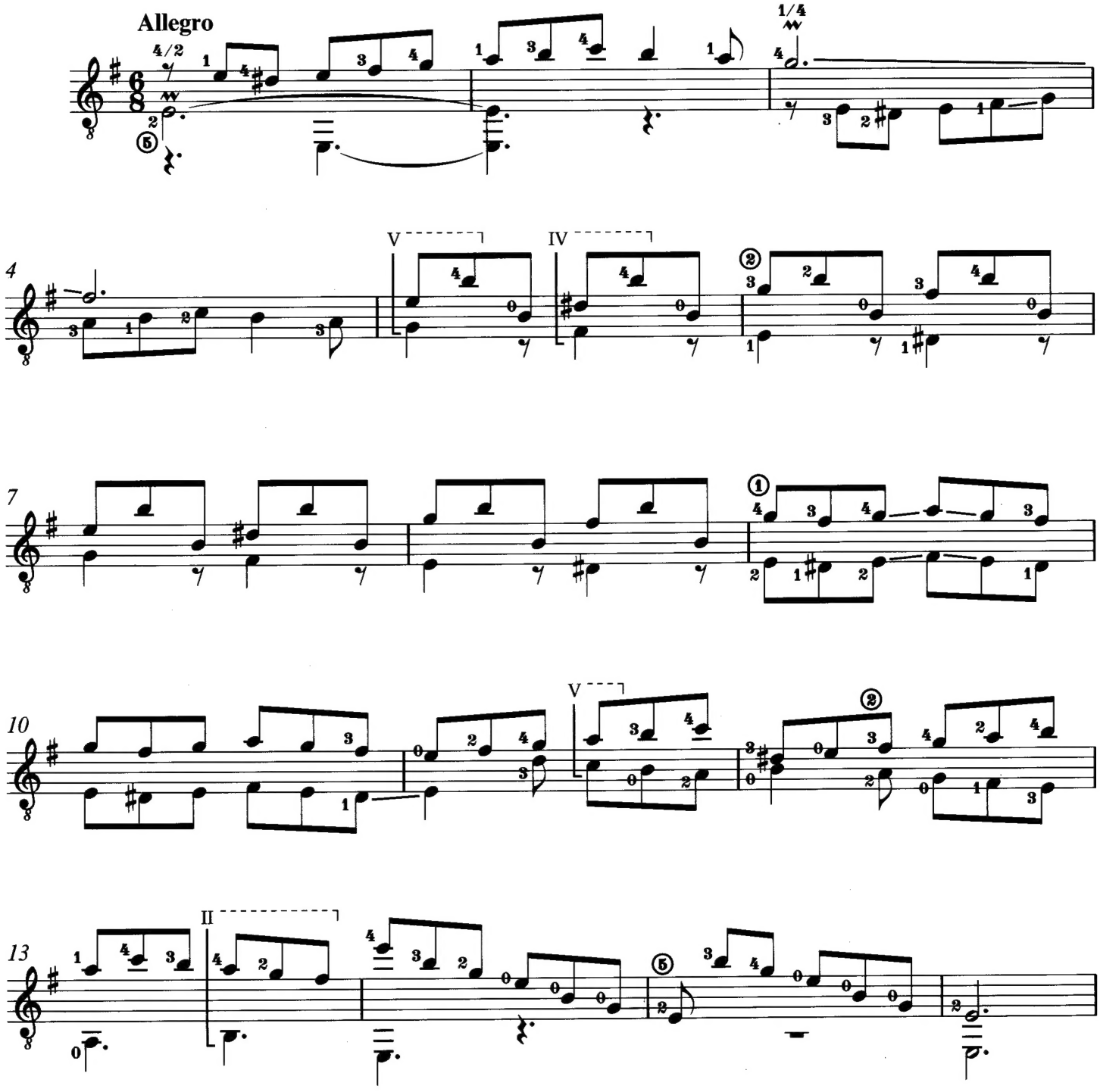
Anthology of Baroque Sonatas
by
Bach, Cimarosa, Seixas and Soler

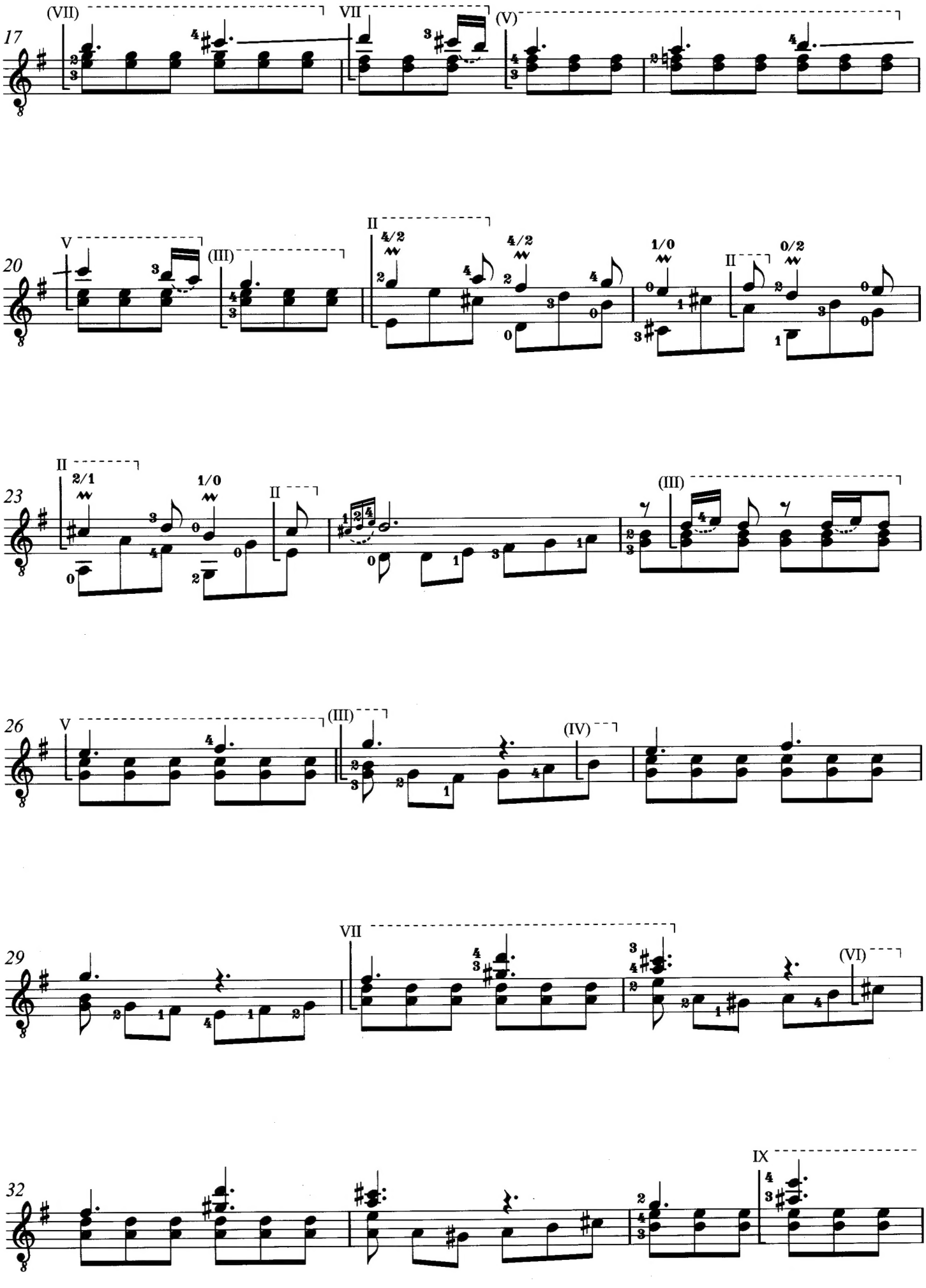
Transcribed and edited for Guitar by
Für Gitarre transkribiert und herausgegeben von
Raymond Burley

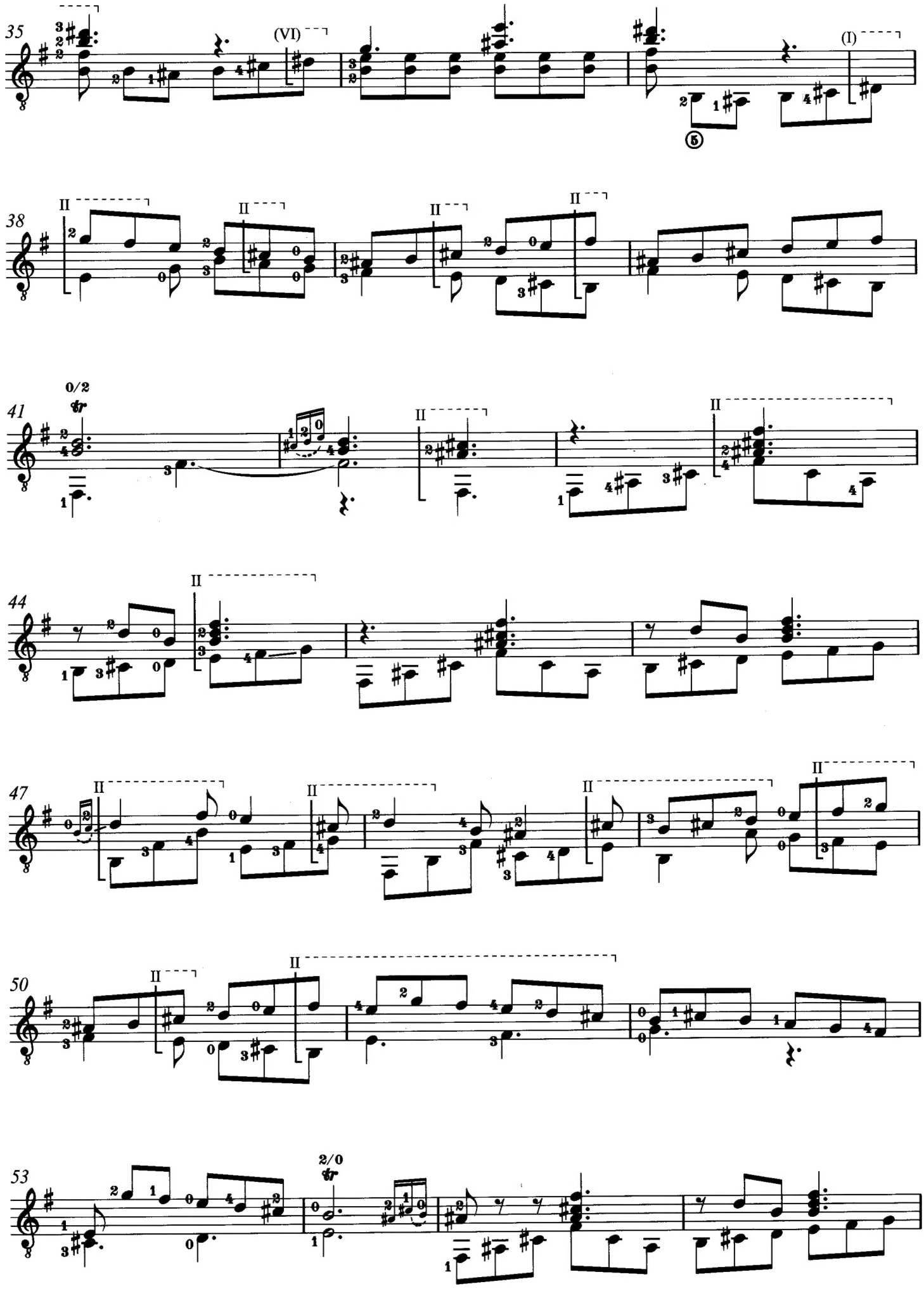
1. Sonata R 118

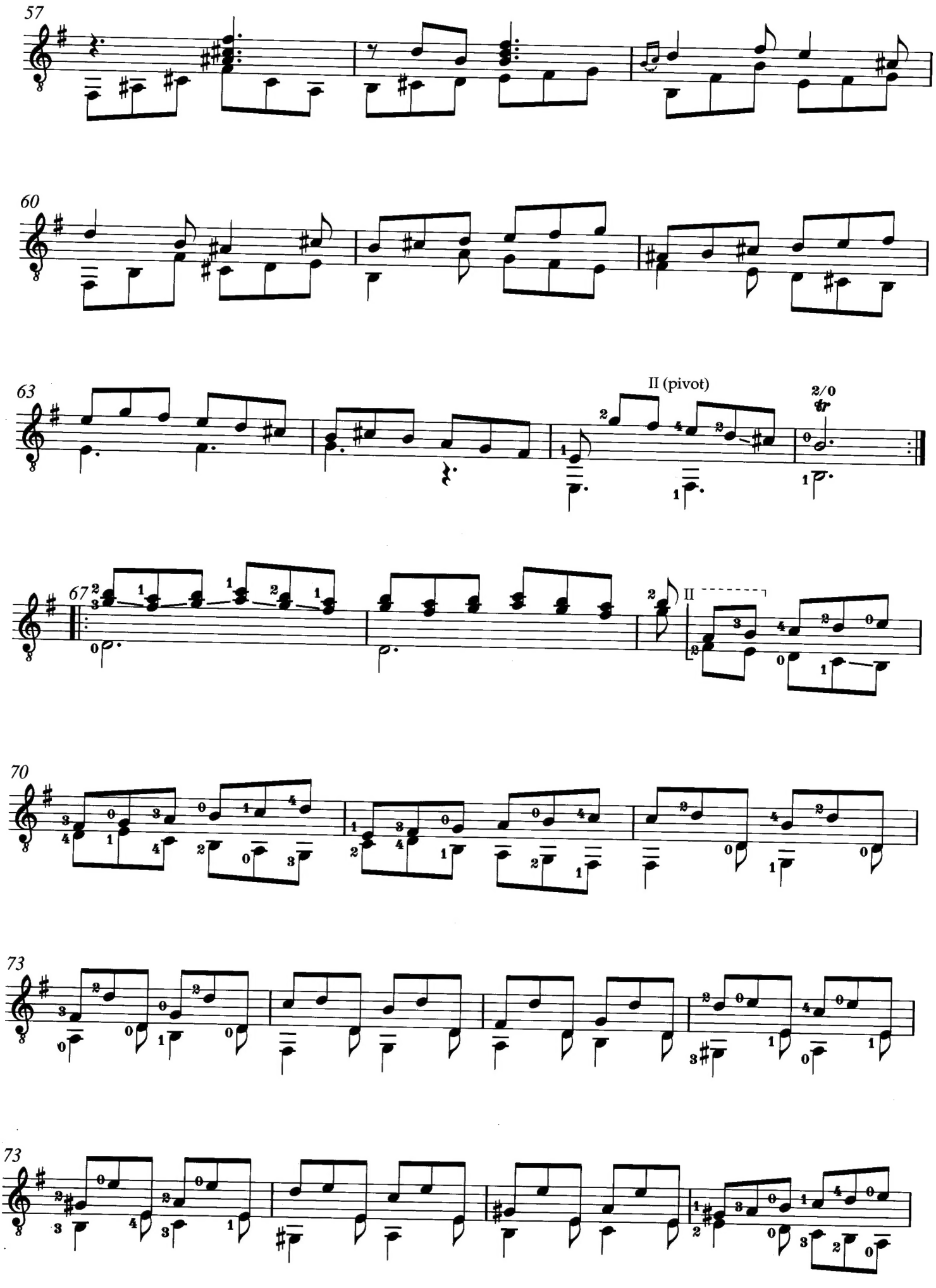
Original key: A minor

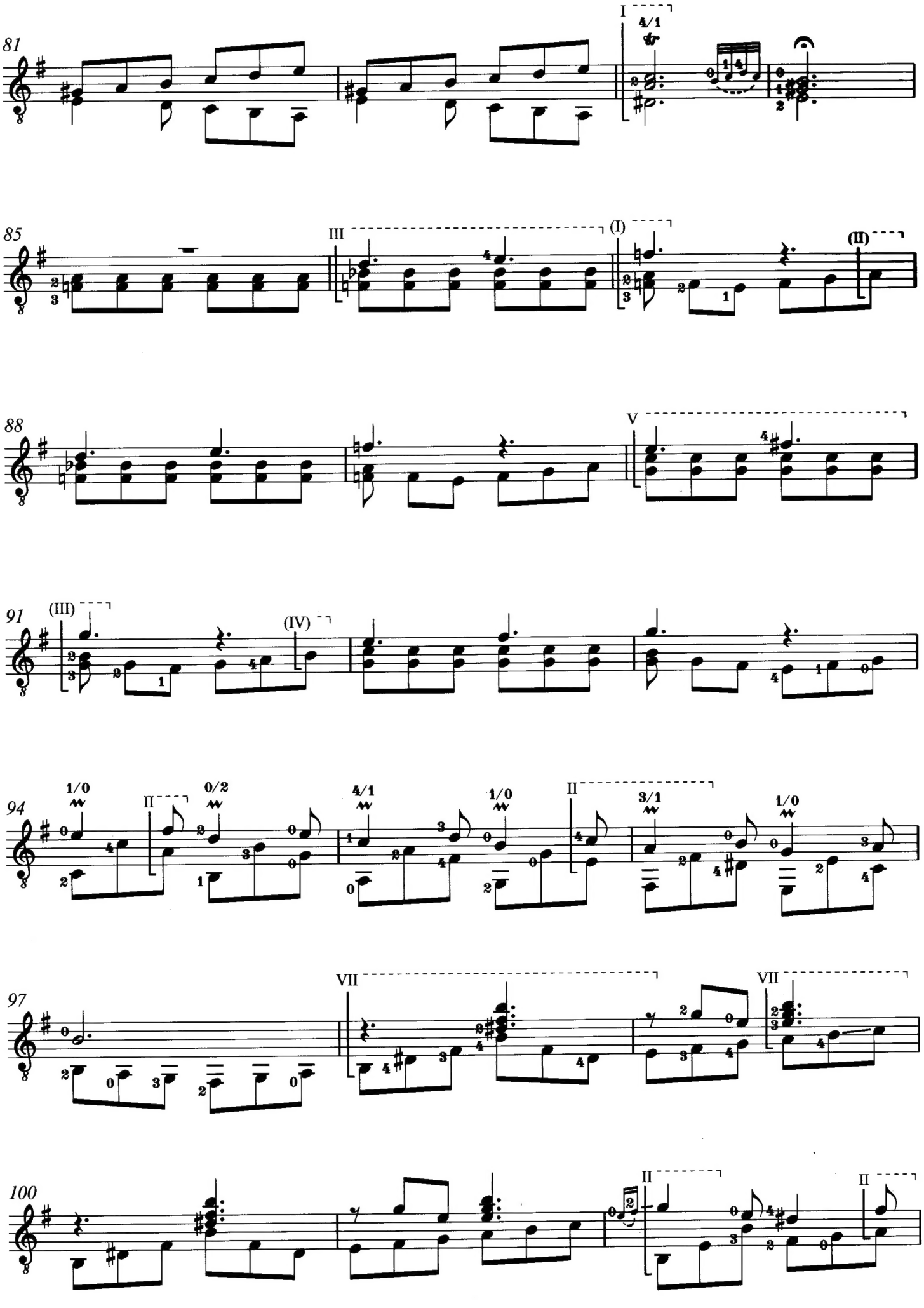
Antonio Soler
(1729–1783)




17
(VII)
VII
(V)
20
V
(III)
II
4/2
4/2
1/0
II
0/2
23
II
2/1
1/0
II
(III)
26
V
(III)
(IV)
29
VII
(VI)
32
IX


35
(VI)
(I)
38
II
41
0/2
tr
II
44
II
47
II
II
II
50
II
II
53
2/0
tr


57
60
63
II (pivot)
2/0
tr
67
II
70
73
73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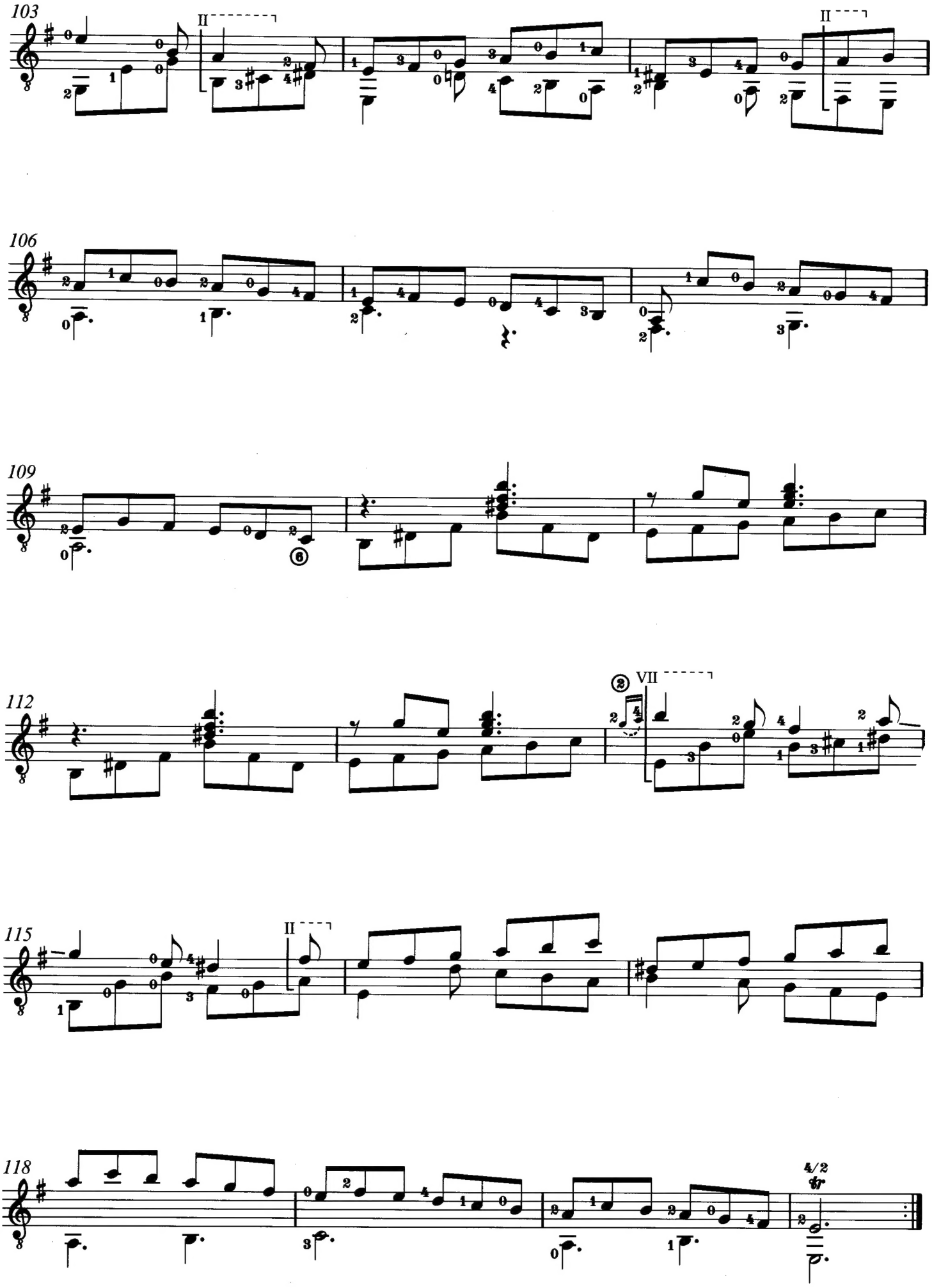
85
88
91
94
97
100

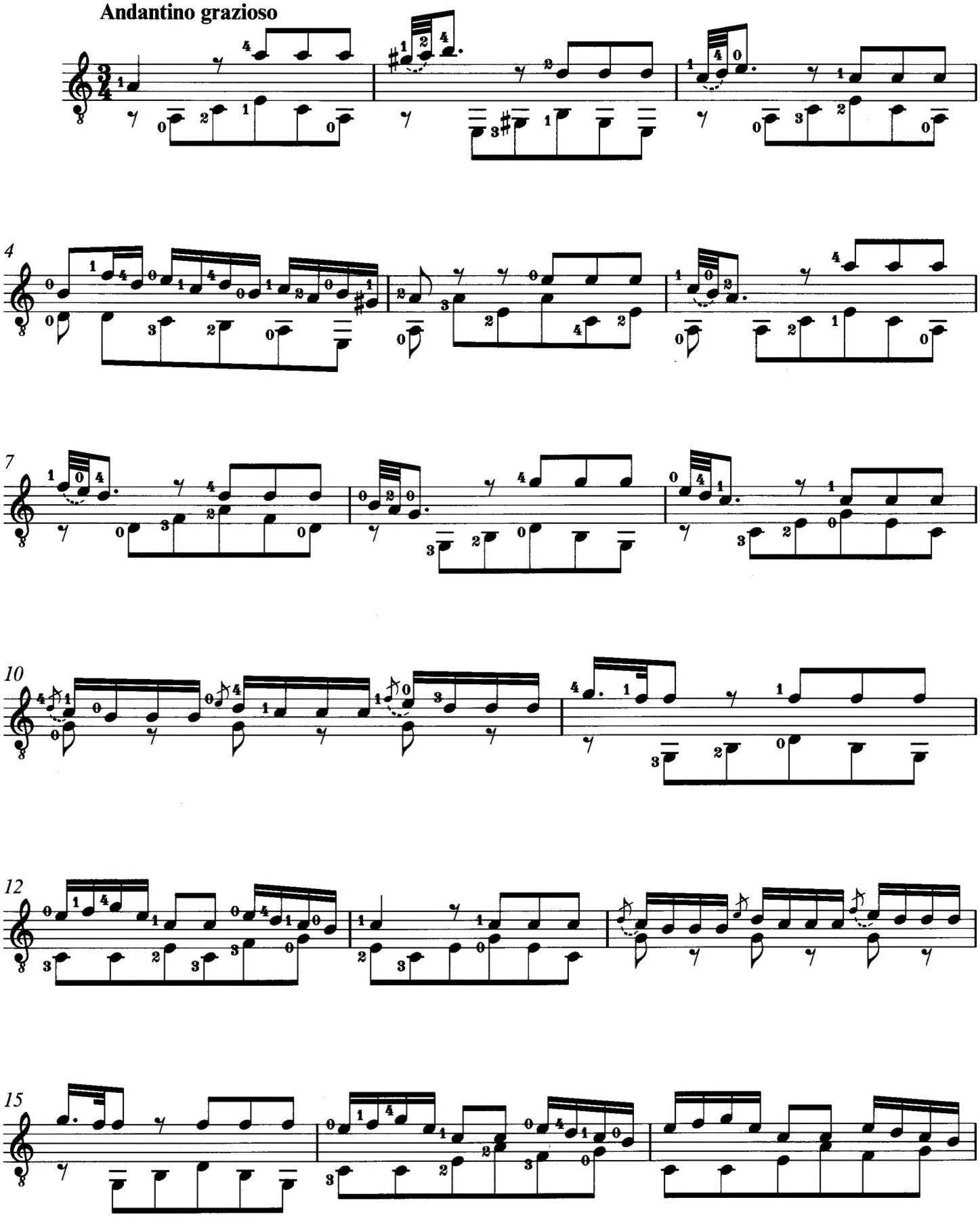

103
II
II
106
109
112
VII
115
II
118
4/2

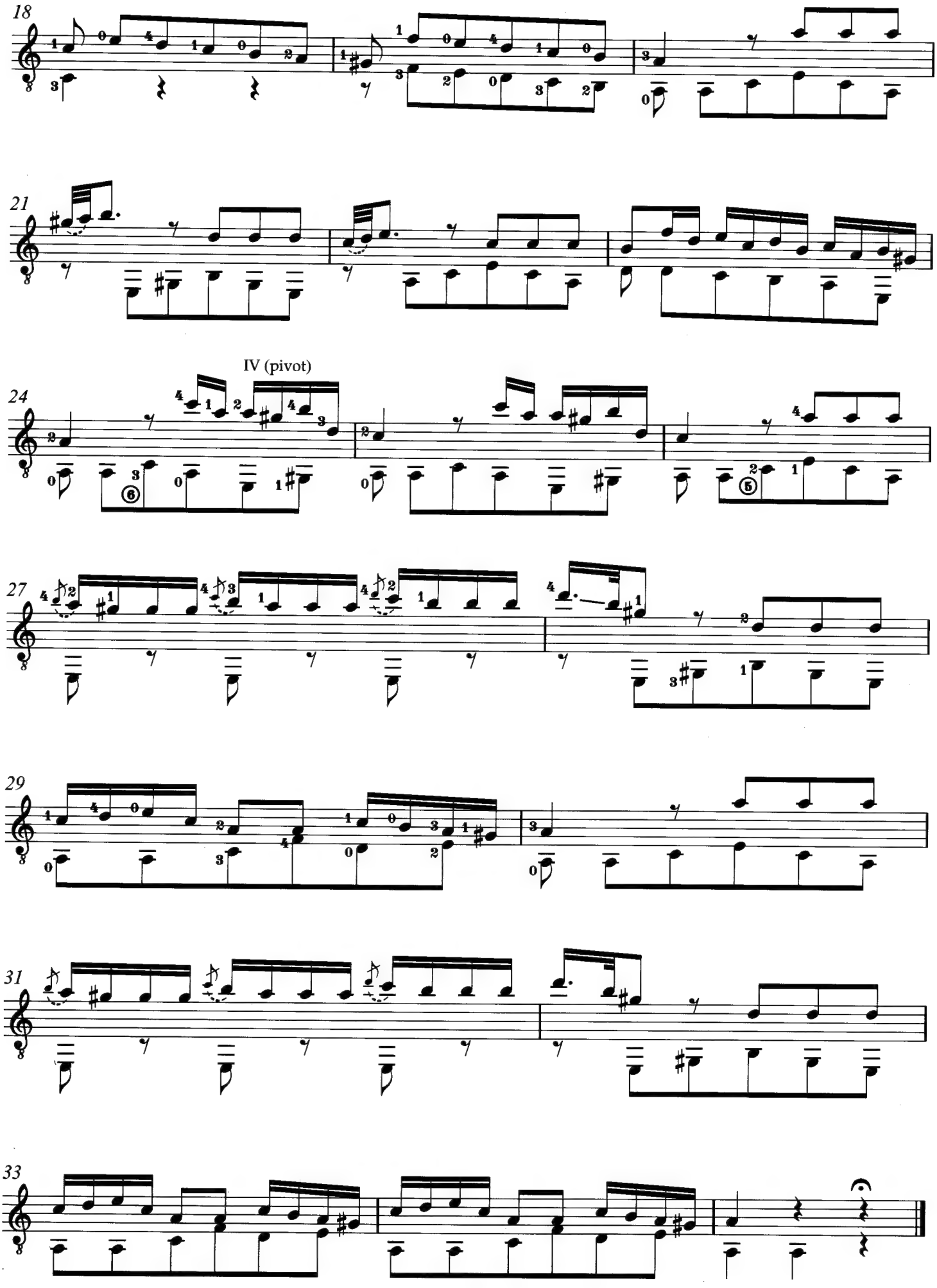
2. Sonata Boghen XVI

Original key

Domenico Cimarosa
(1749–1801)

Andantino grazioso

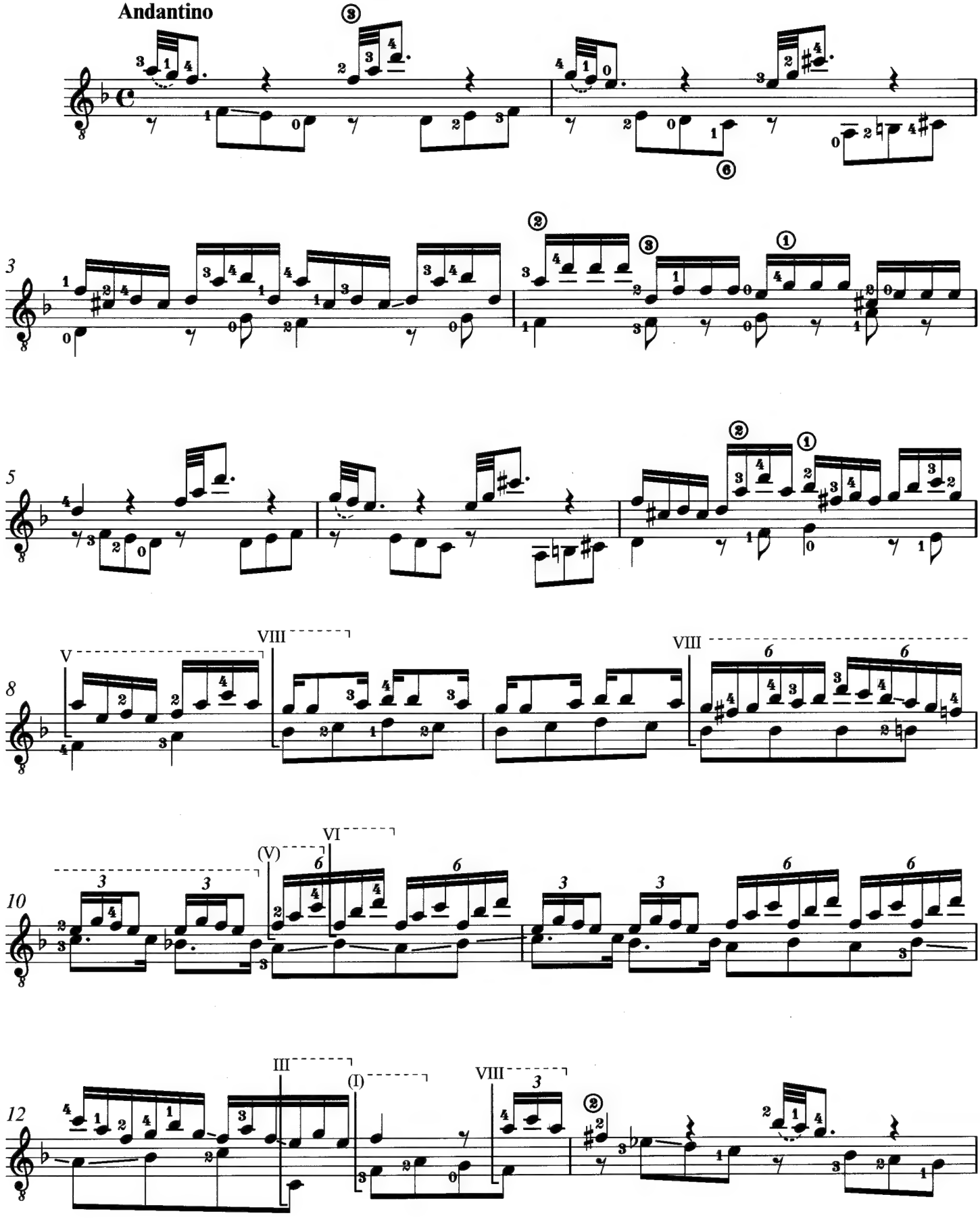


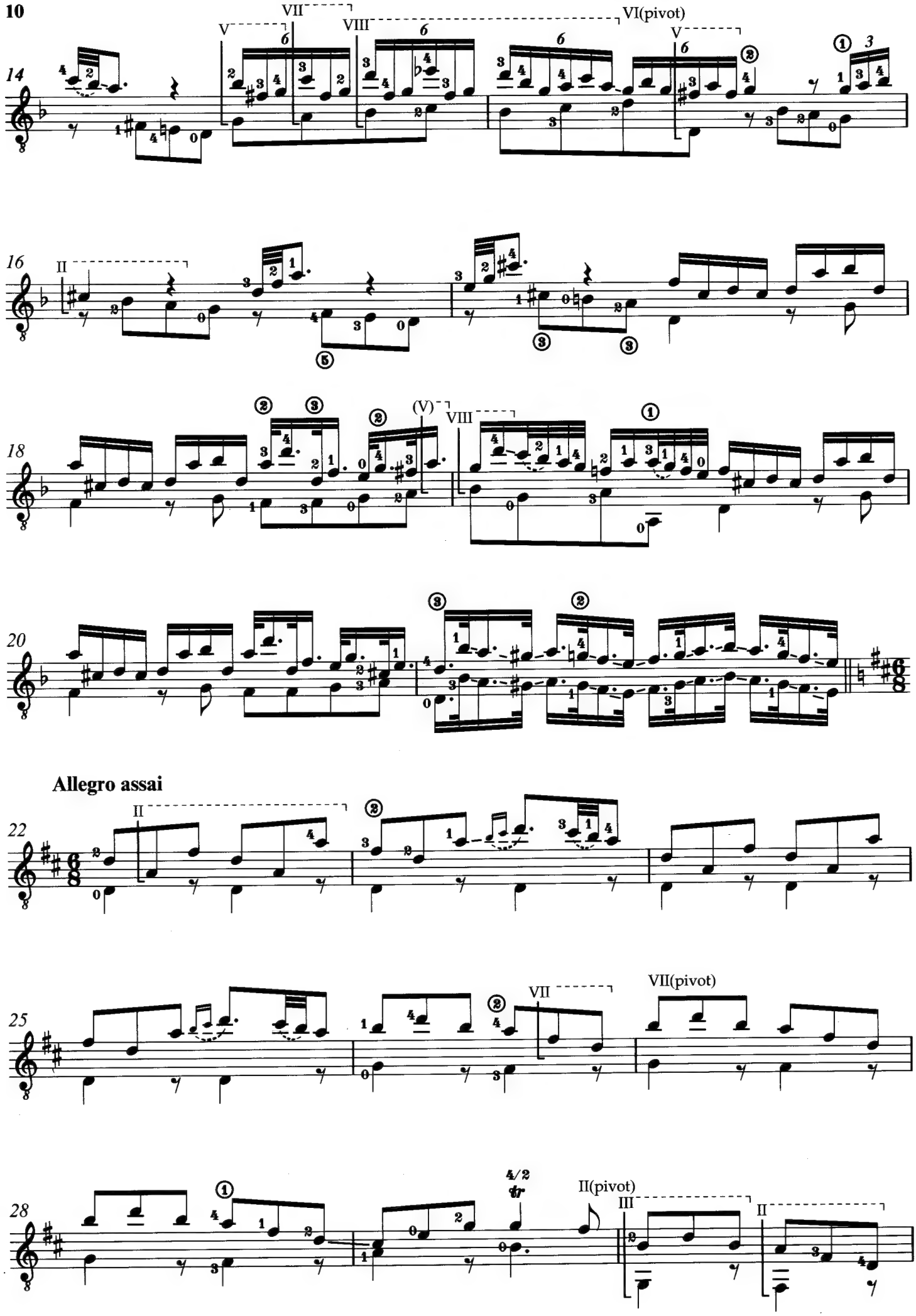

18
21
IV (pivot)
24
27
29
31
33

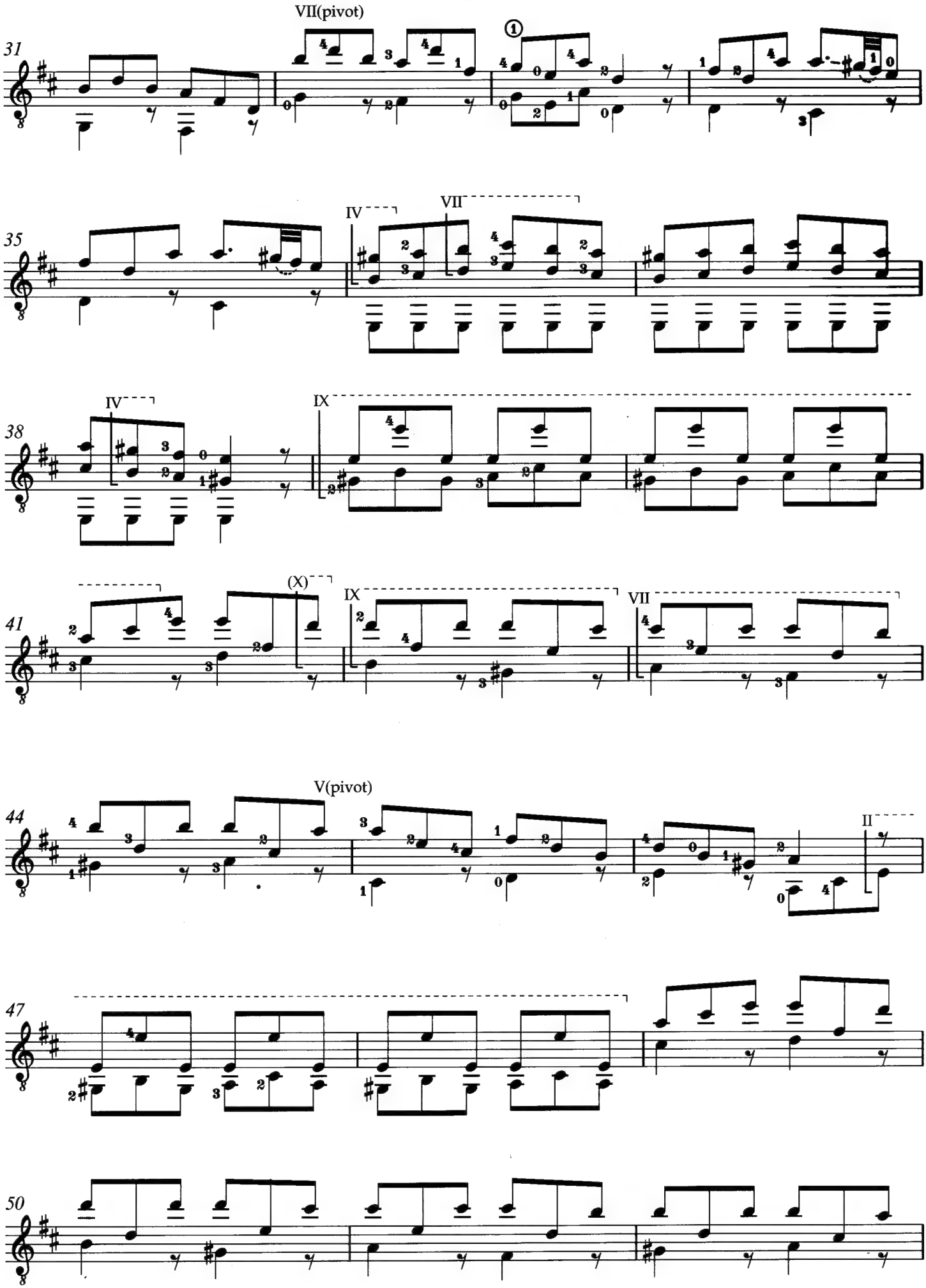
3. Sonata Boghen XX

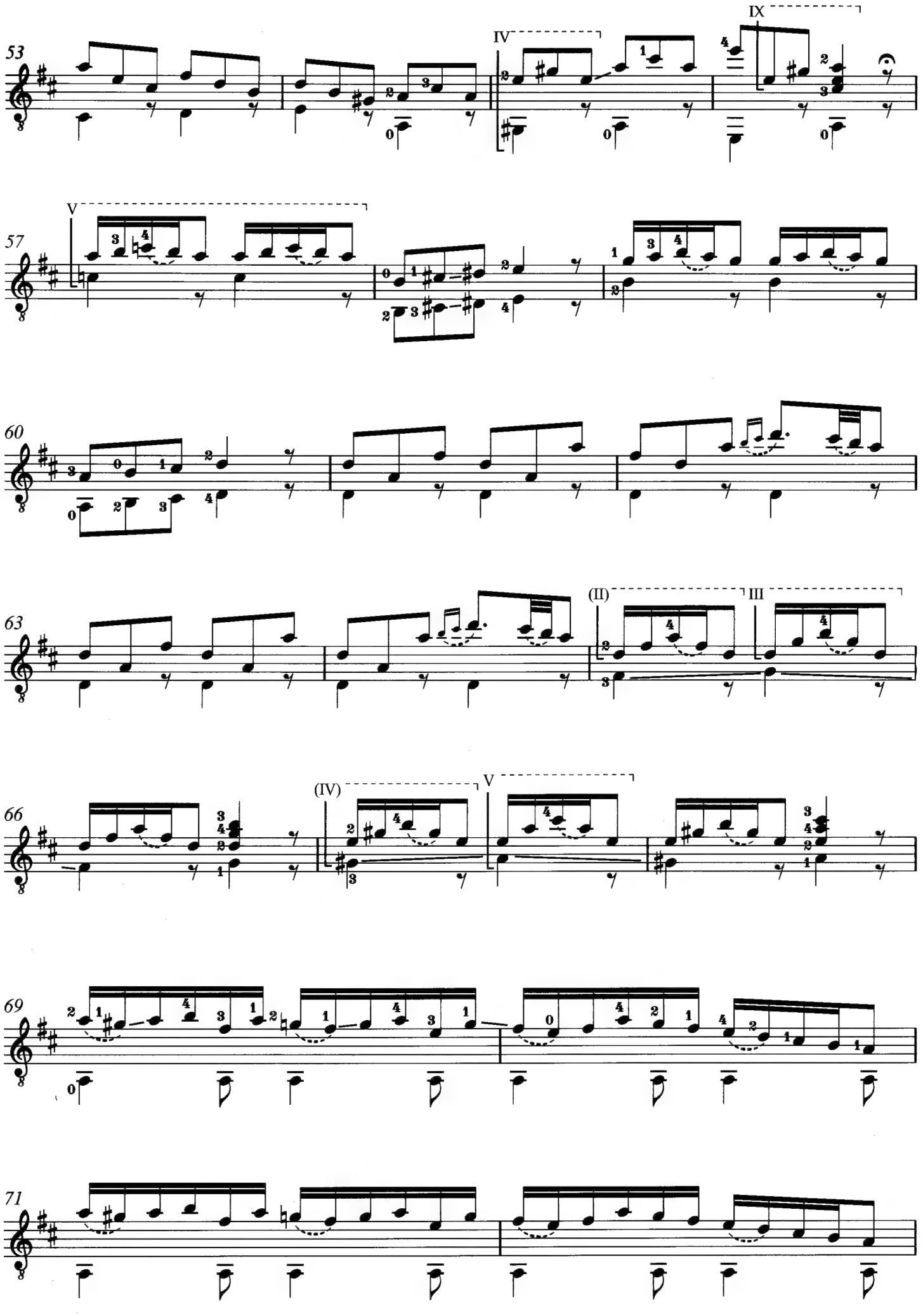
Original key: B flat minor/major

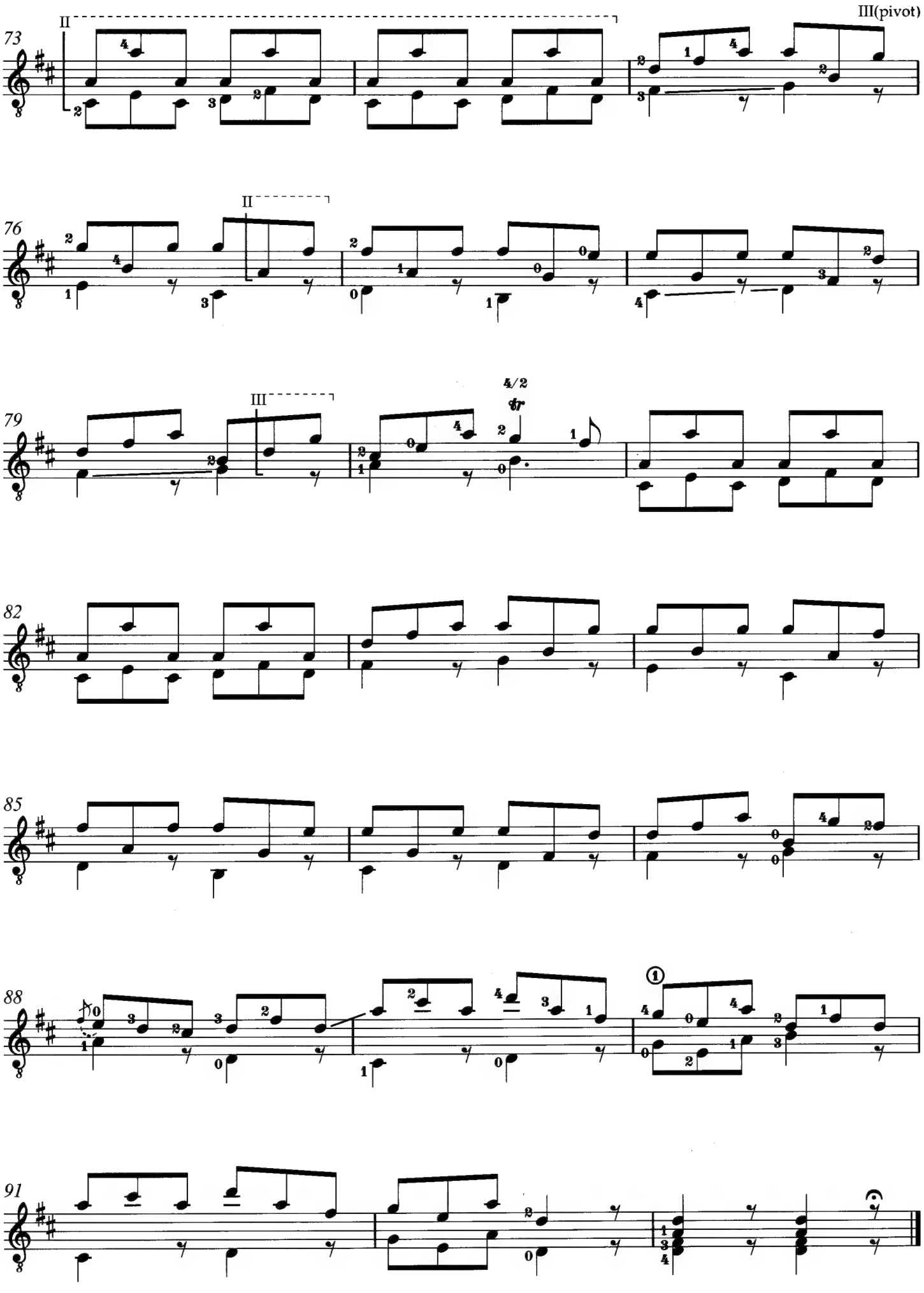
Domenico Cimarosa
(1749–1801)




14
V
VII
VIII
VI(pivot)
V
16
II
18
(V)
VIII
20
Allegro assai
22
II
25
VII
VII(pivot)
28
4/2
II(pivot)
III
II


31
VII(pivot)
35
IV
VII
38
IV
IX
41
(X)
IX
VII
44
V(pivot)
II
47
50

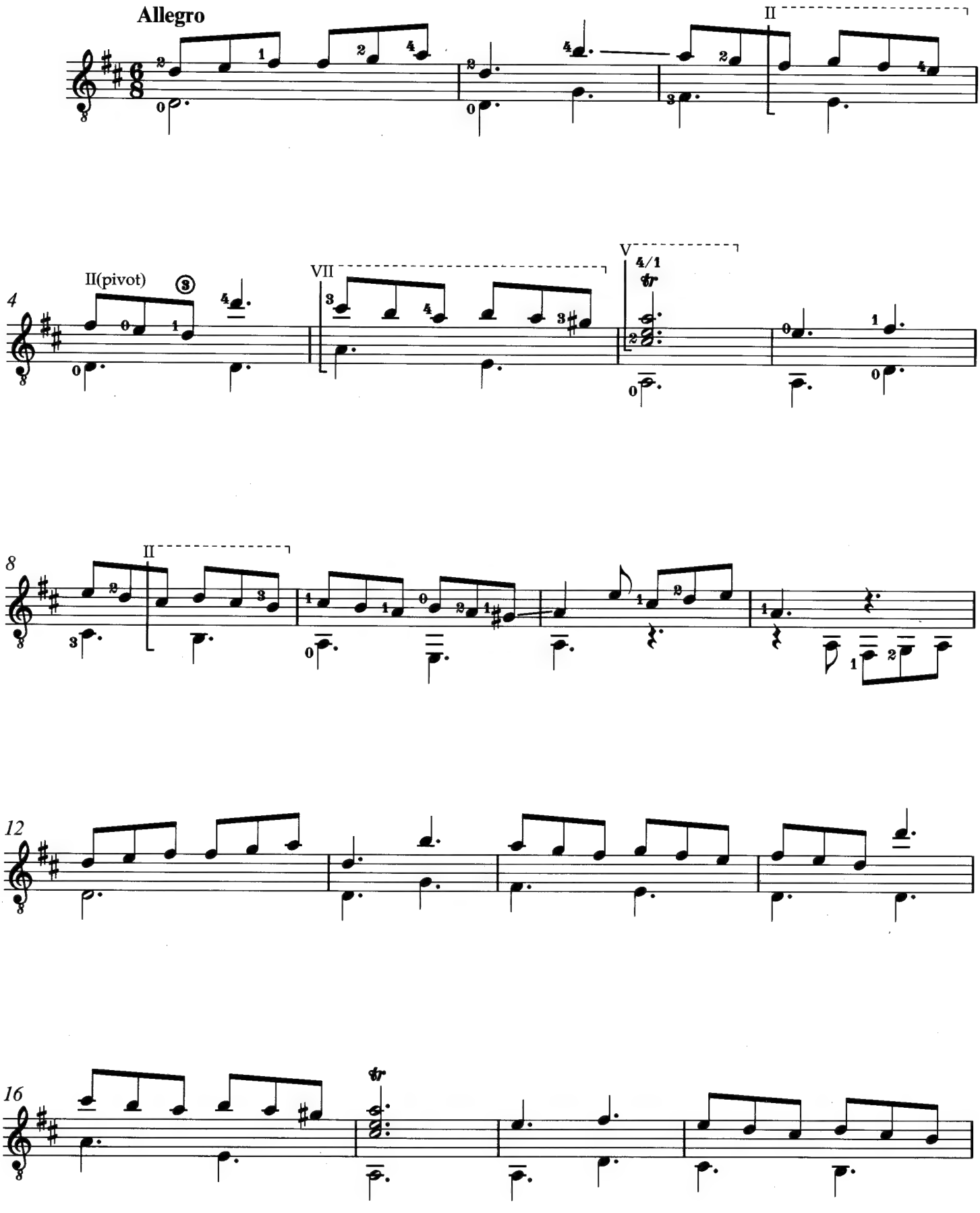

53
IV
IX
57
V
60
63
(II)
III
66
(IV)
V
69
71

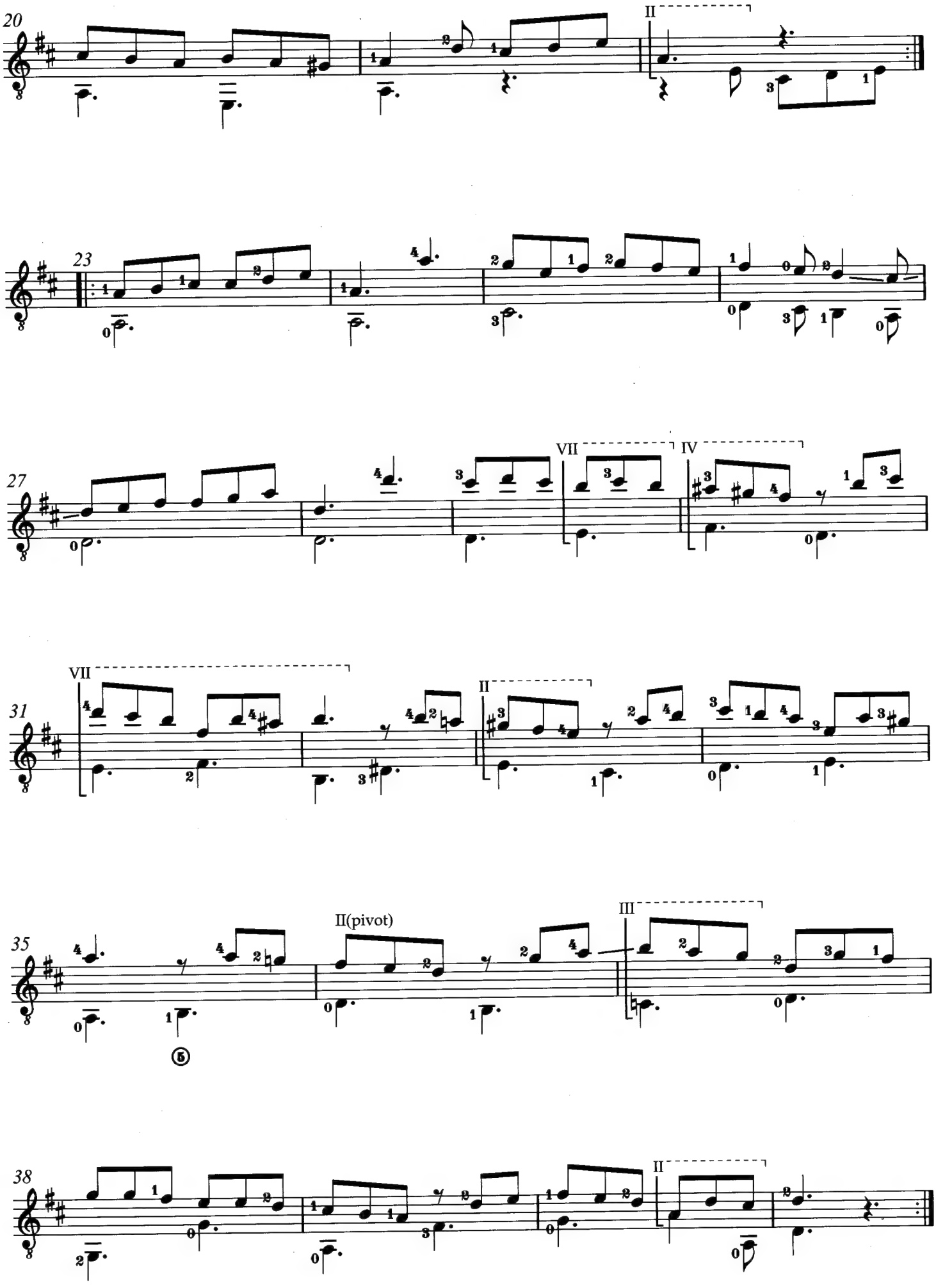

III(pivot)
73
II
76
II
79
III
4/2
tr
82
85
88
91

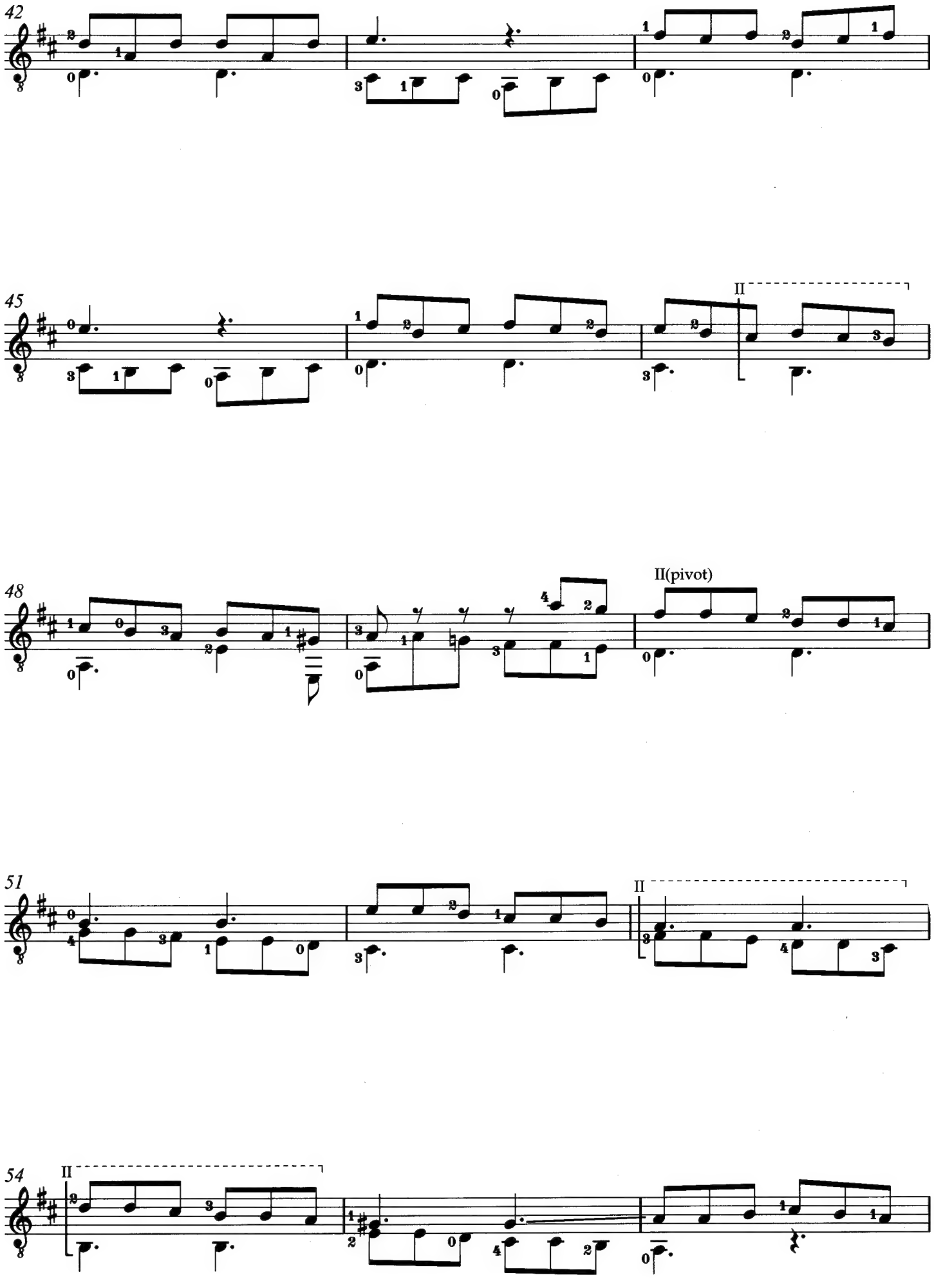
4. Sonata No. 5

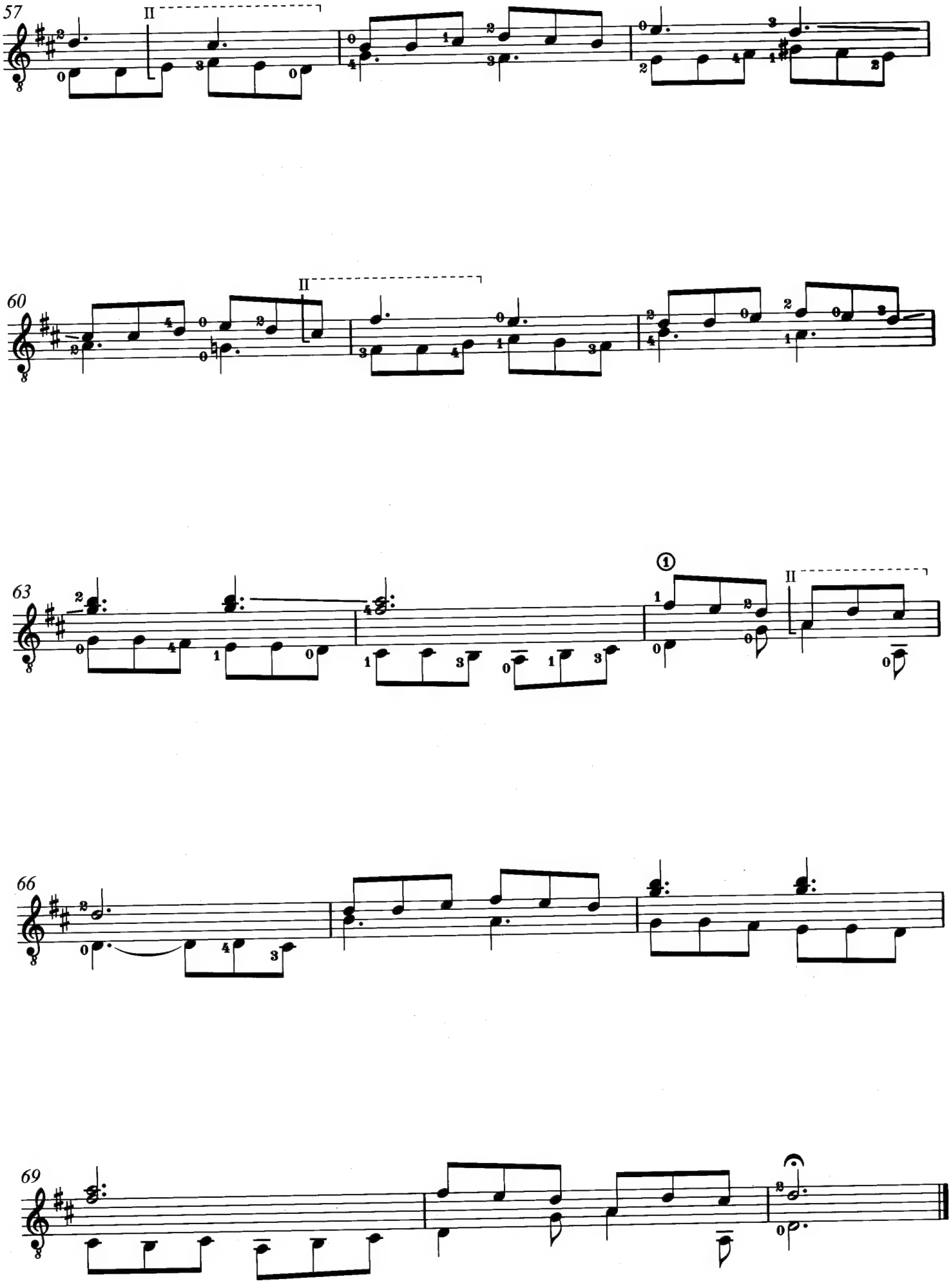
Original key: C major

Carlos Seixas
(1704–1742)




20
II
23
27
VII
IV
31
VII
II
35
II(pivot)
III
38
II

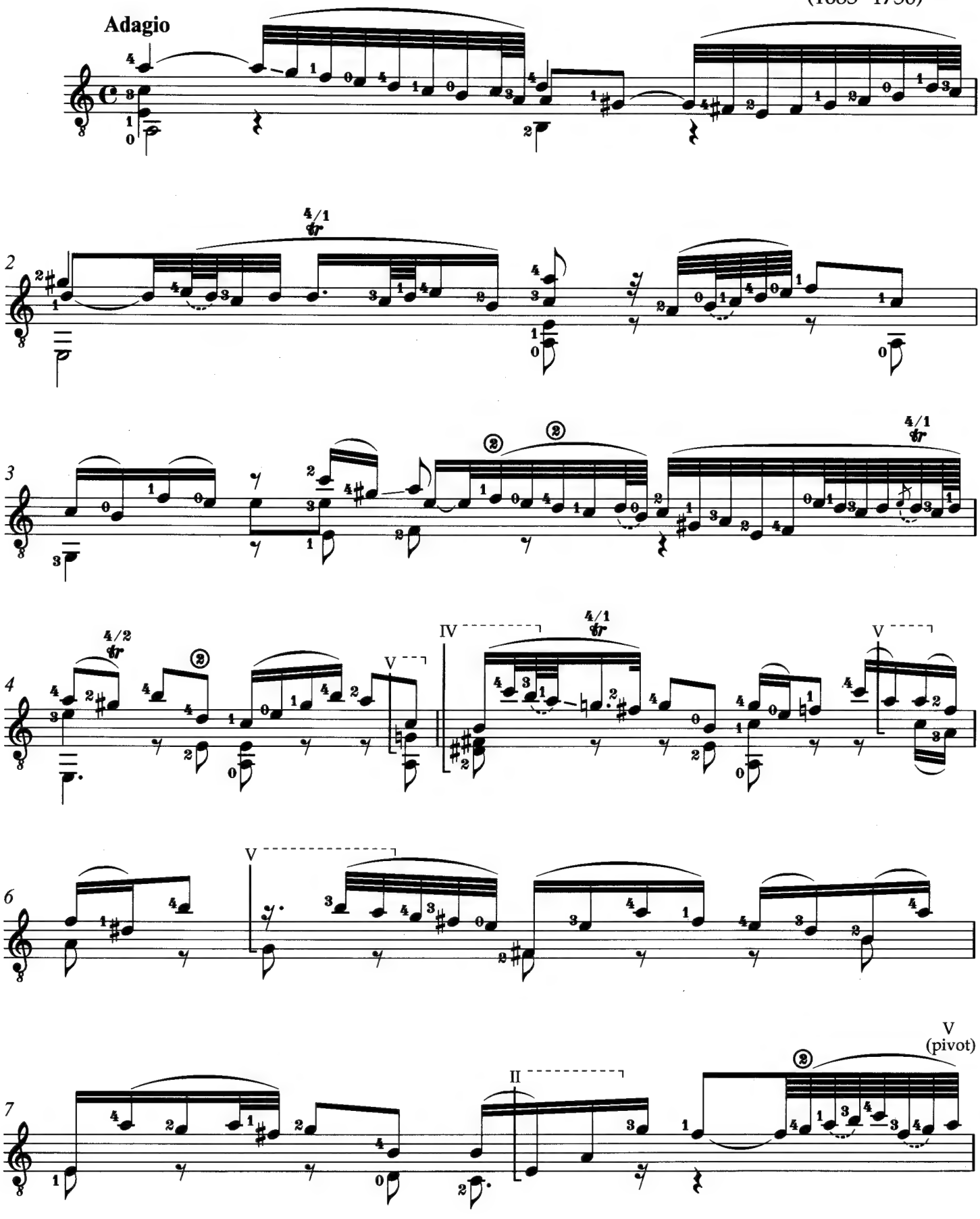

42
45
II
48
II(pivot)
51
II
54
II

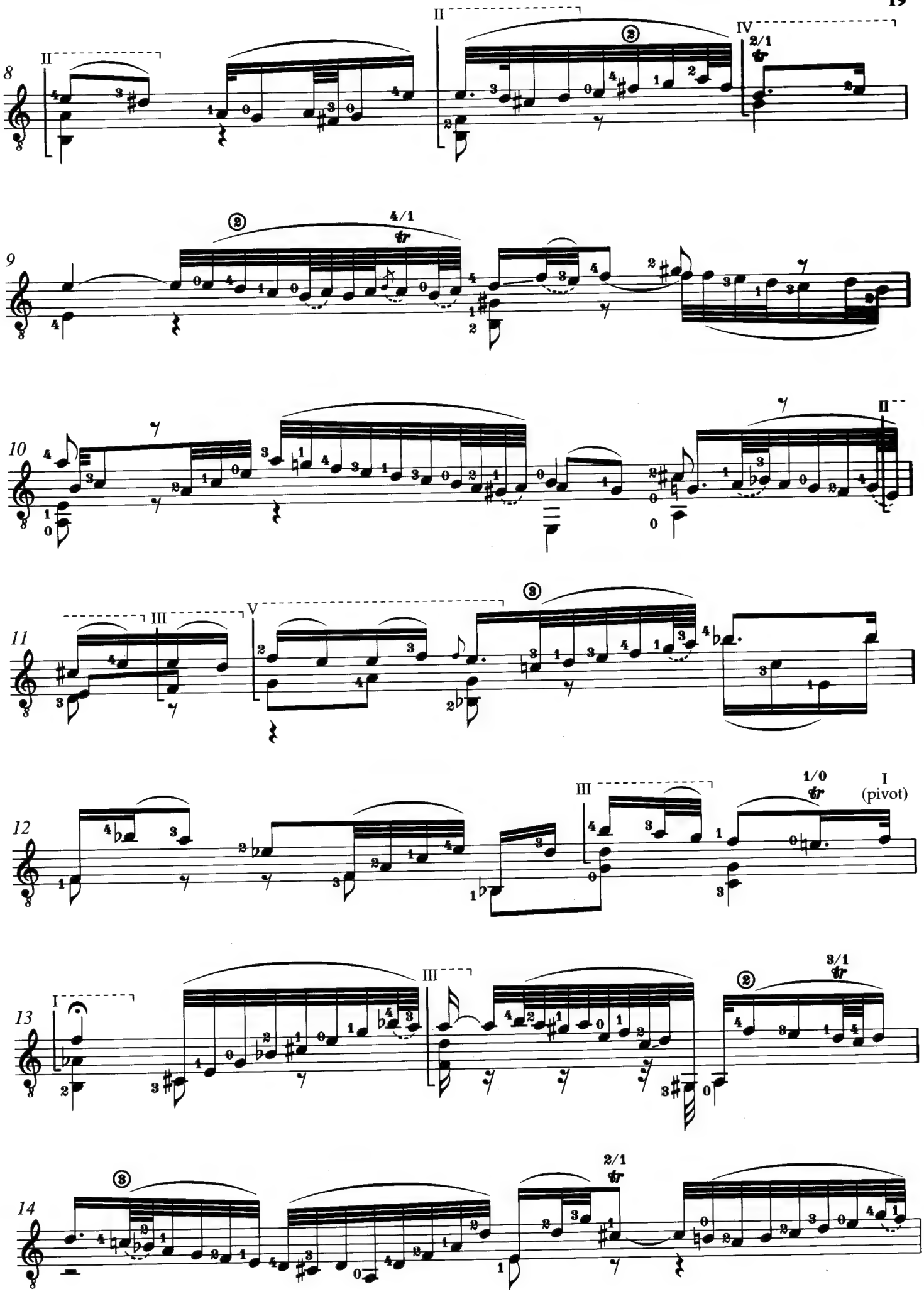

57
II
60
II
63
①
II
66
69

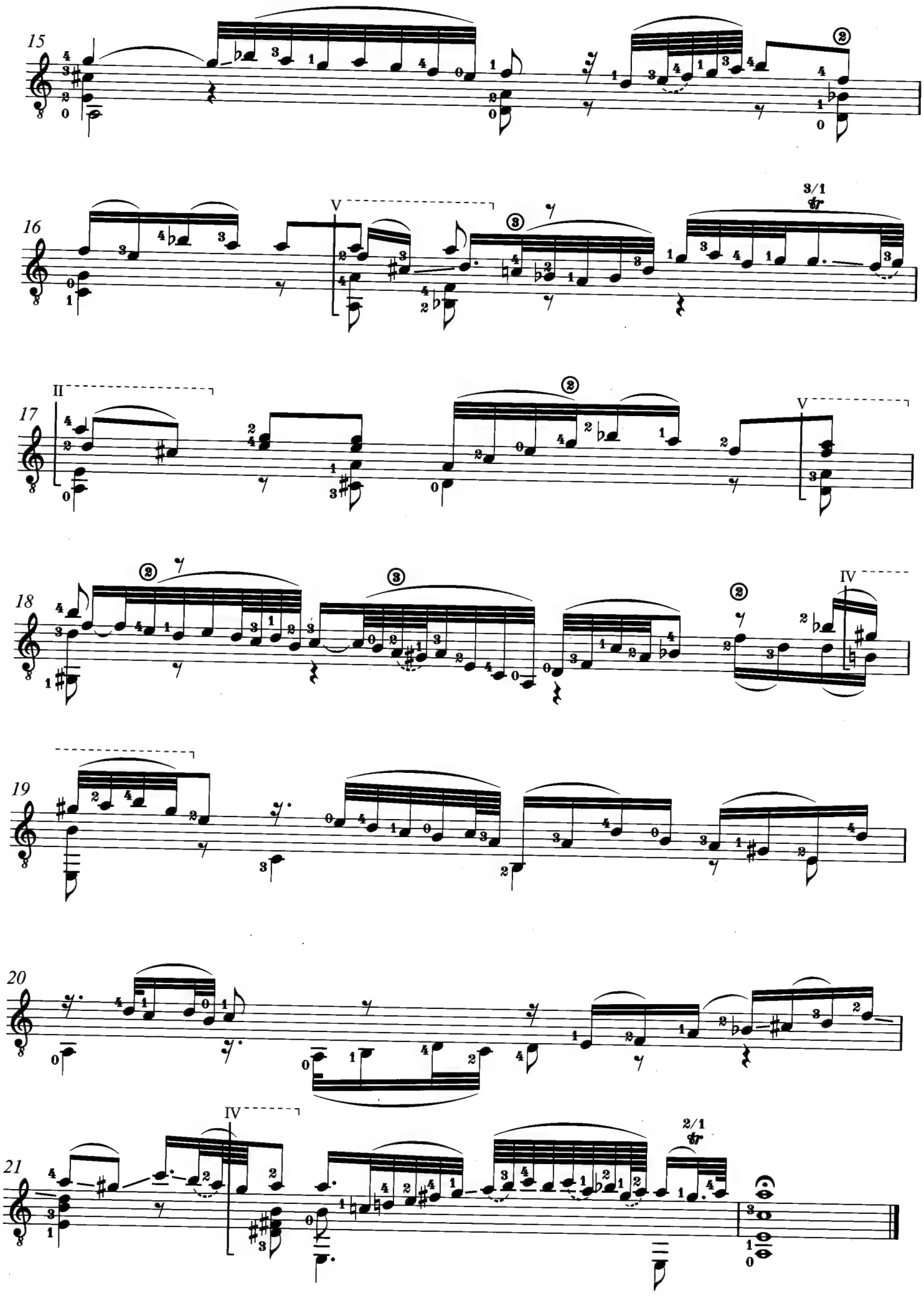
5. Sonata BWV 1001

Original key: G minor

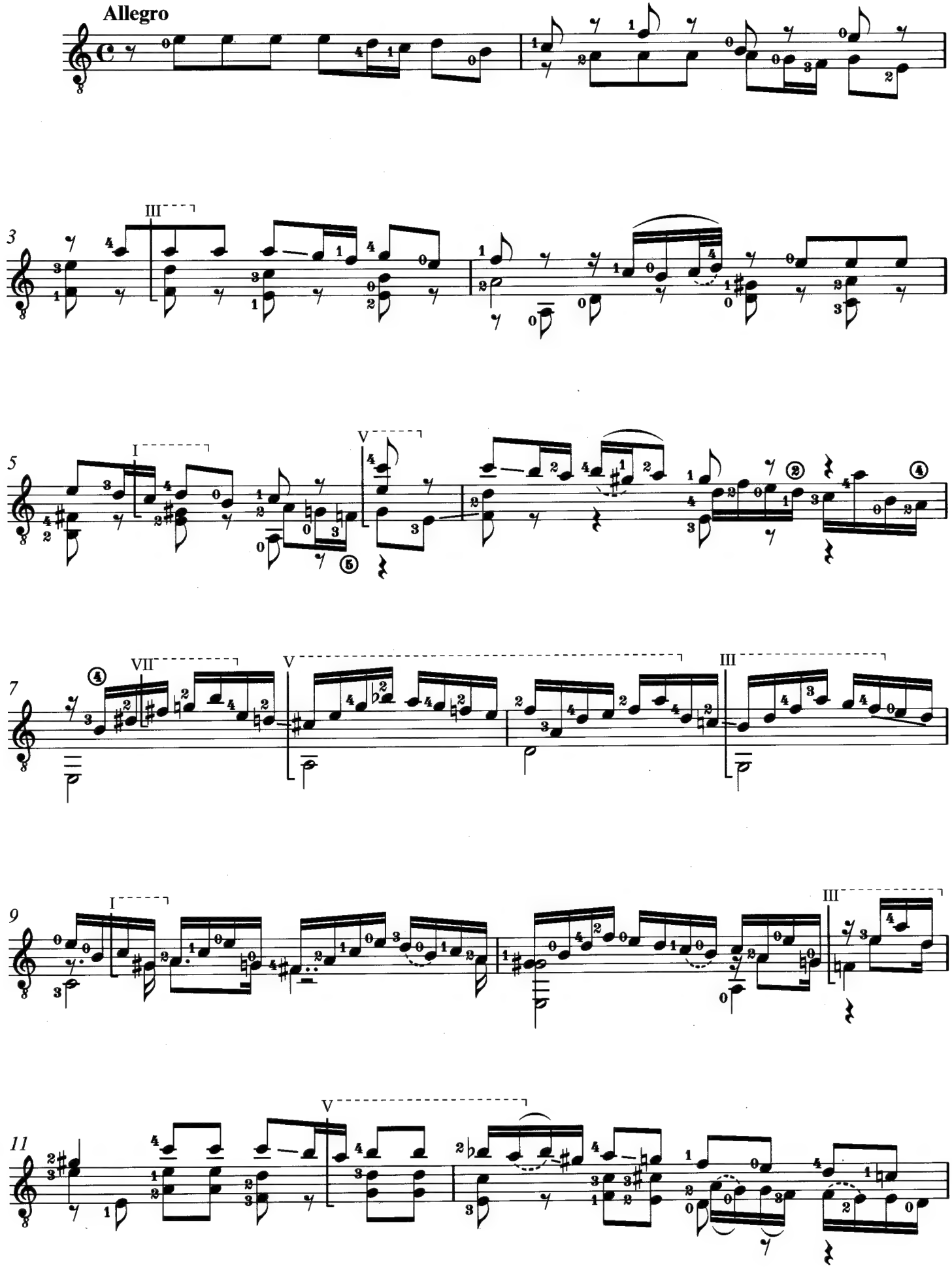
Johann Sebastian Bach
(1685–1750)

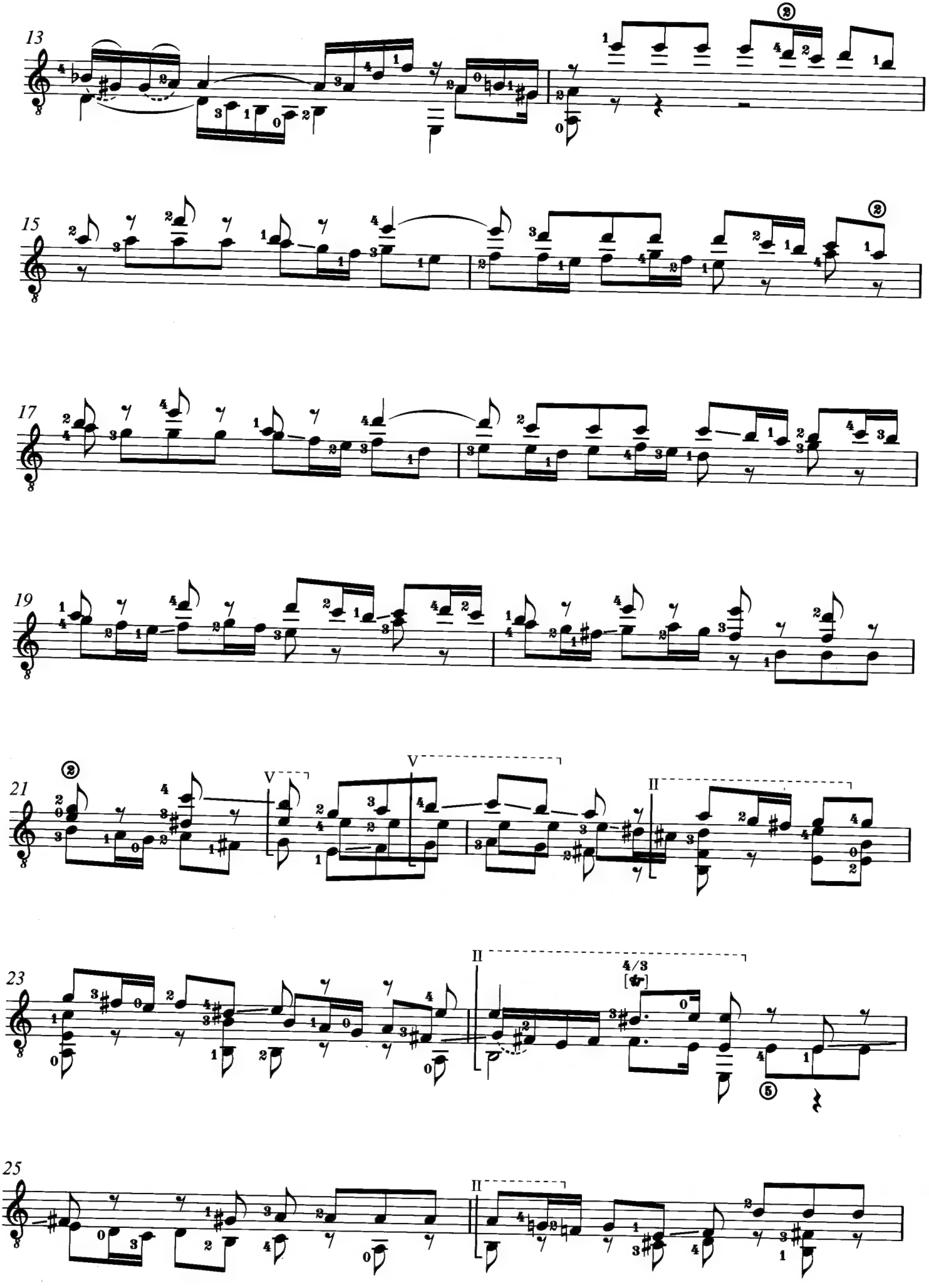


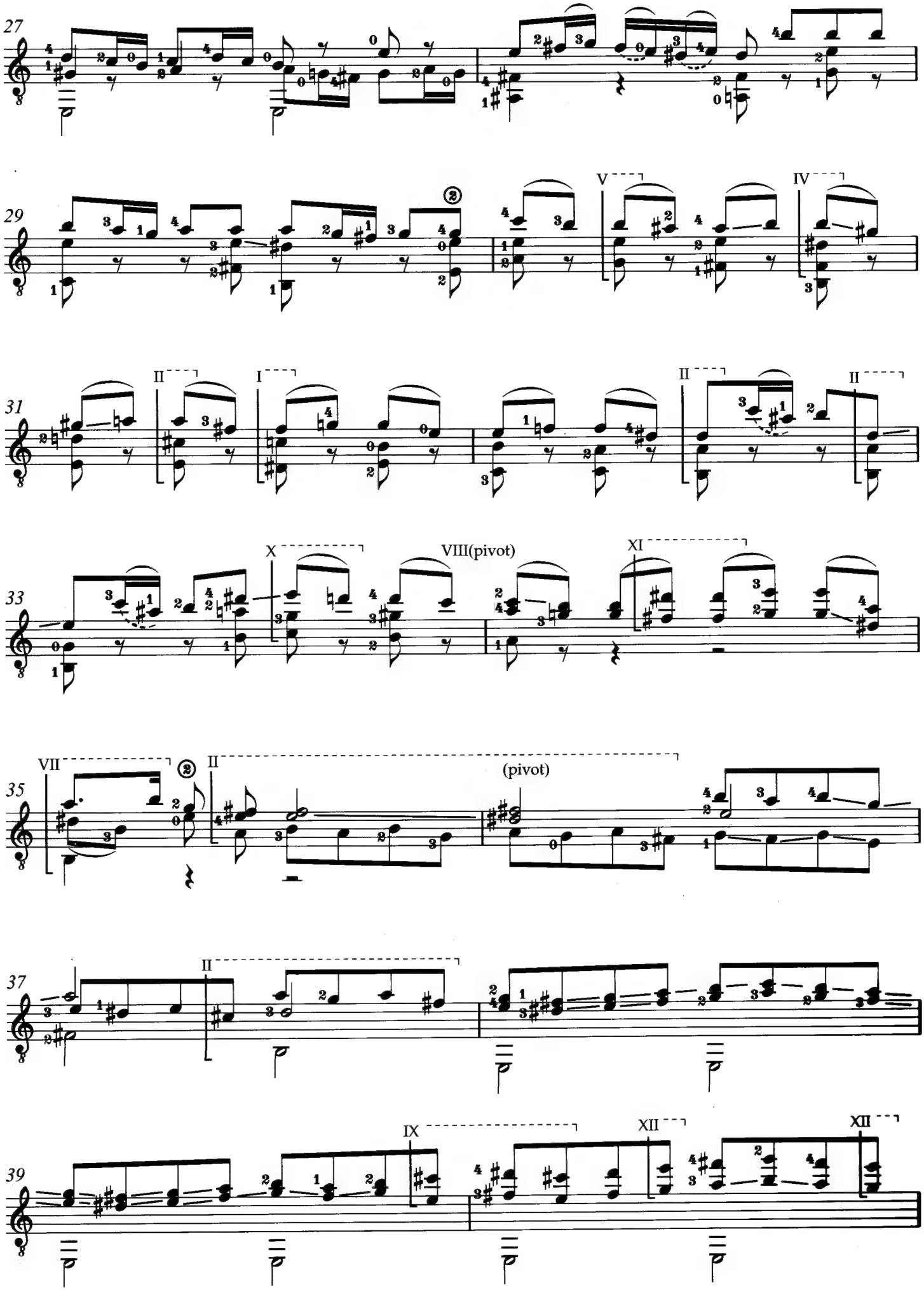

8
II
II
IV
2/1
9
4/1
10
II
11
III
V
12
III
1/0
I
(pivot)
13
I
III
3/1
14
2/1

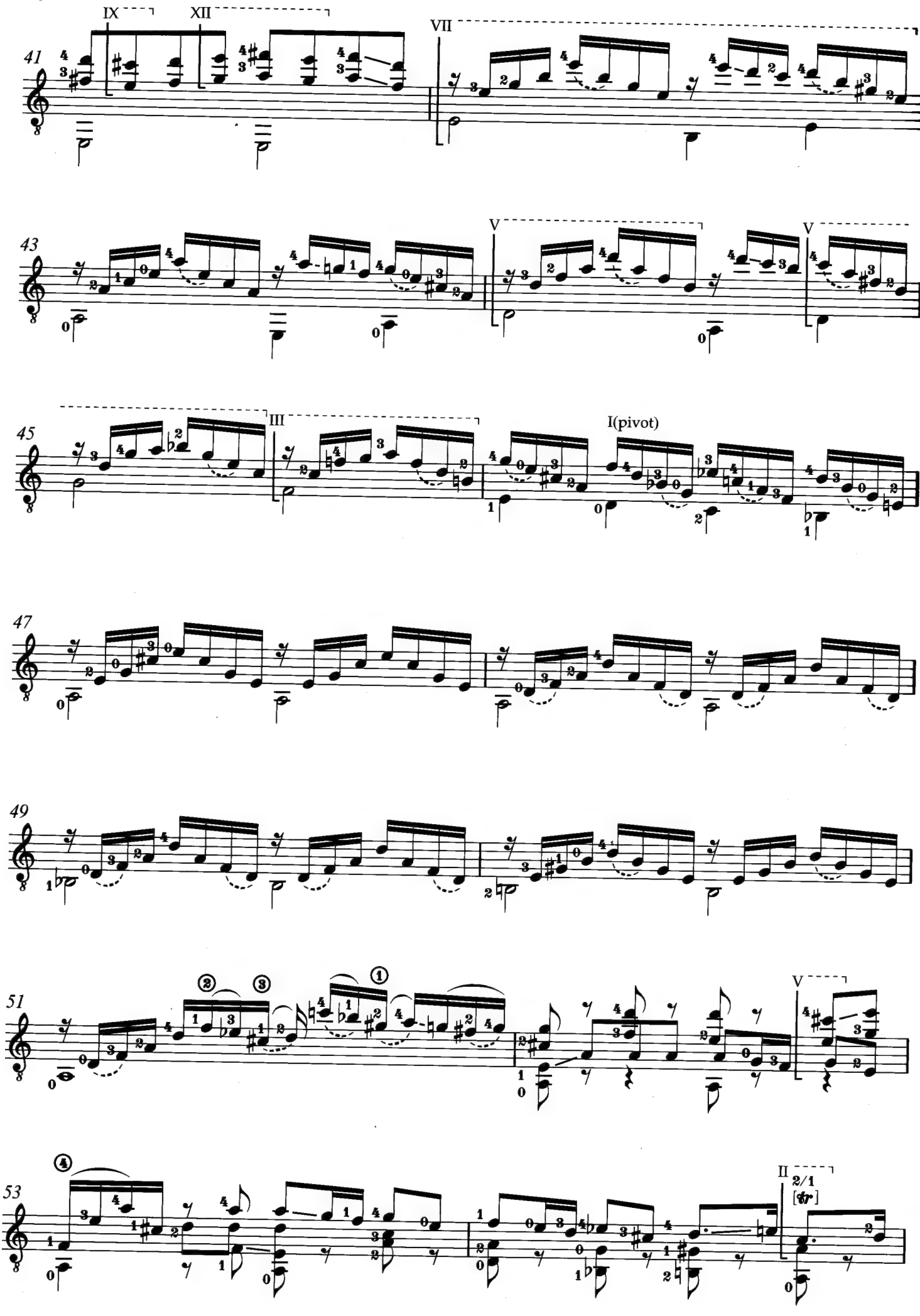

15
16
V
3/1
17
II
V
18
IV
19
20
21
IV
2/1

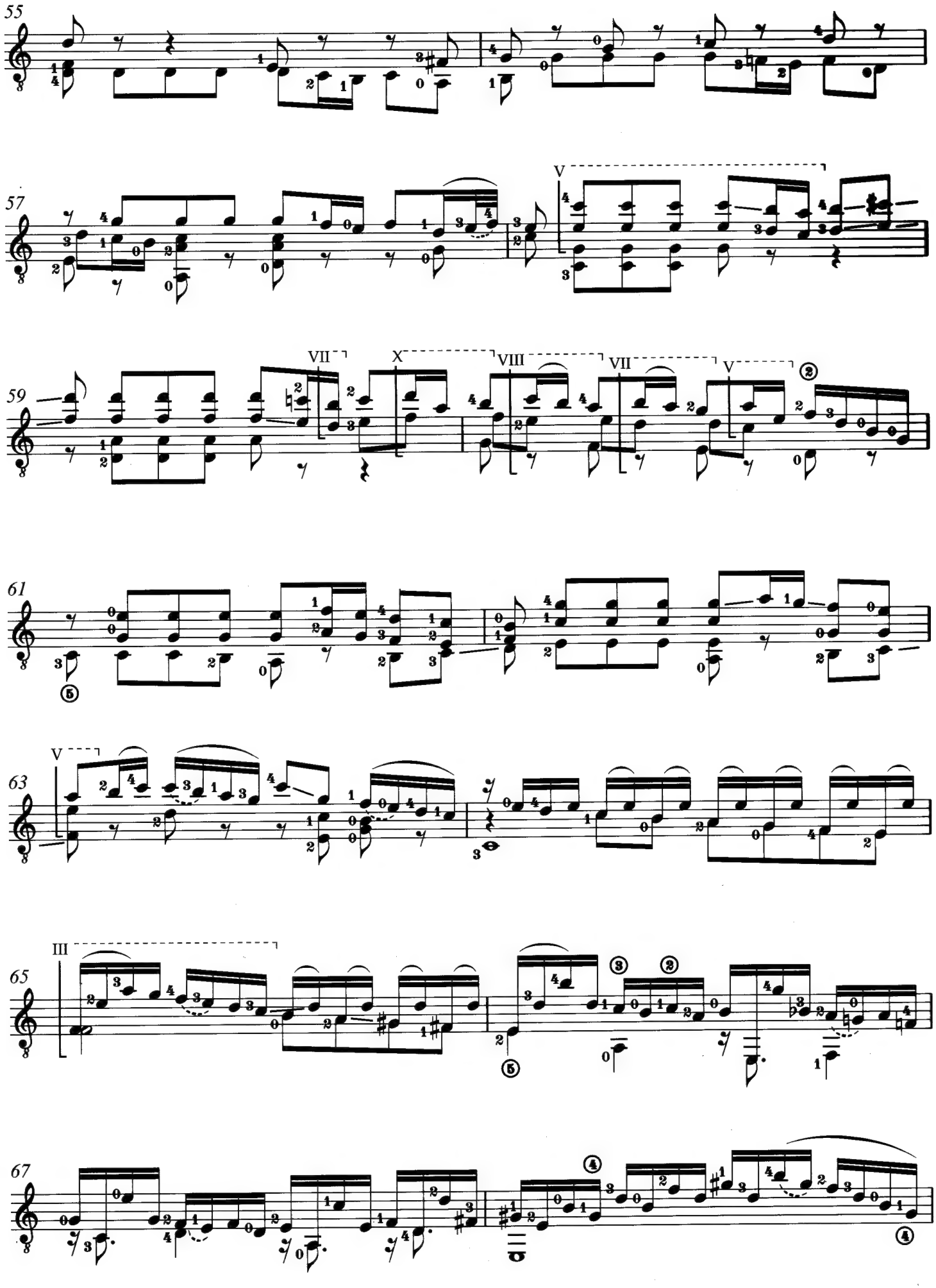
Fugue




13
15
17
19
21
23
25
V
II
4/3
[tr]


27
29
V
IV
31
II
I
II
II
33
X
VIII(pivot)
XI
35
VII
II
(pivot)
37
II
39
IX
XII
XII


41
IX
XII
VII
43
V
V
45
III
I(pivot)
47
49
51
V
53
II
2/1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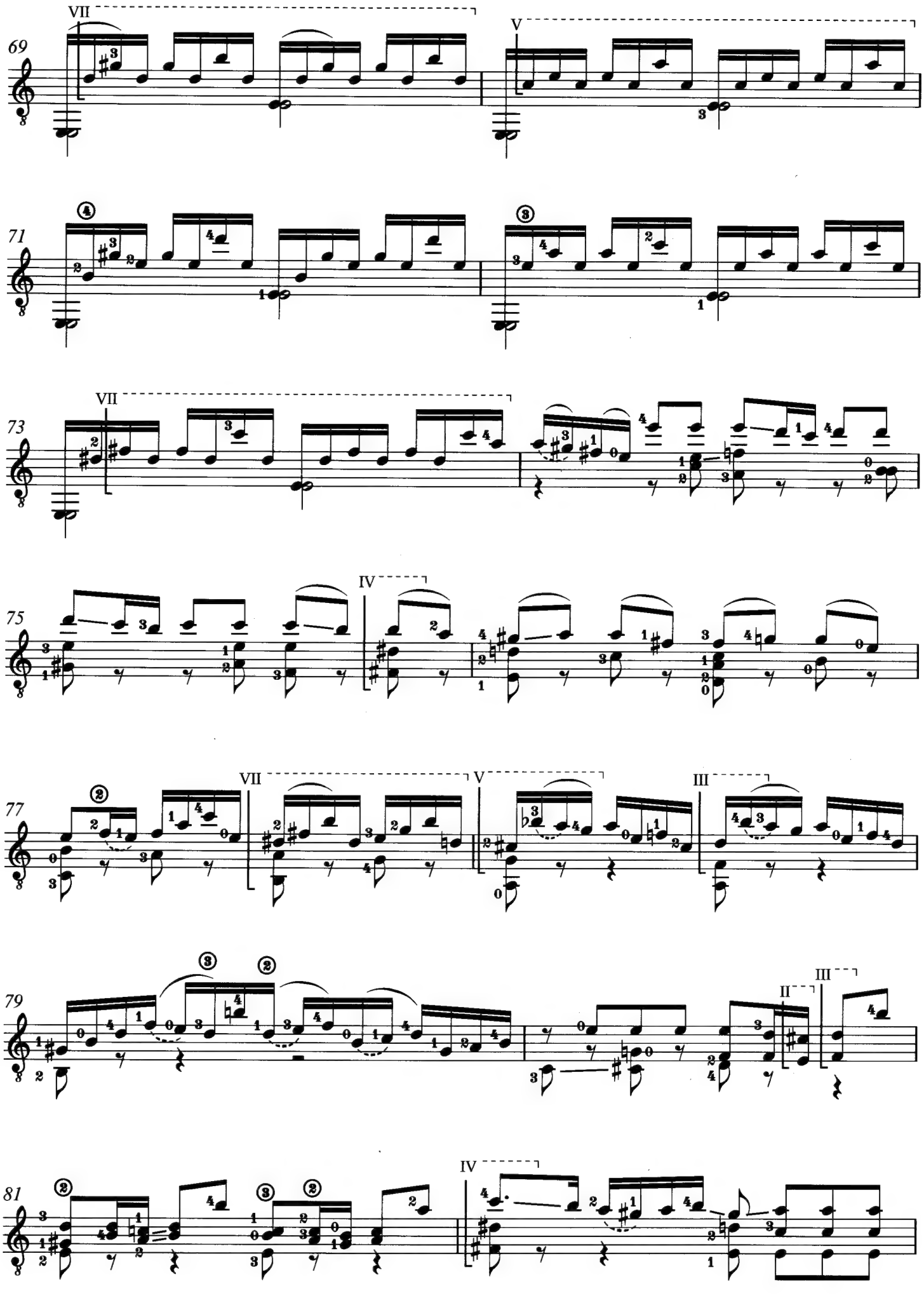
57
V
59
VII
X
VIII
VII
V
61
63
V
65
III
67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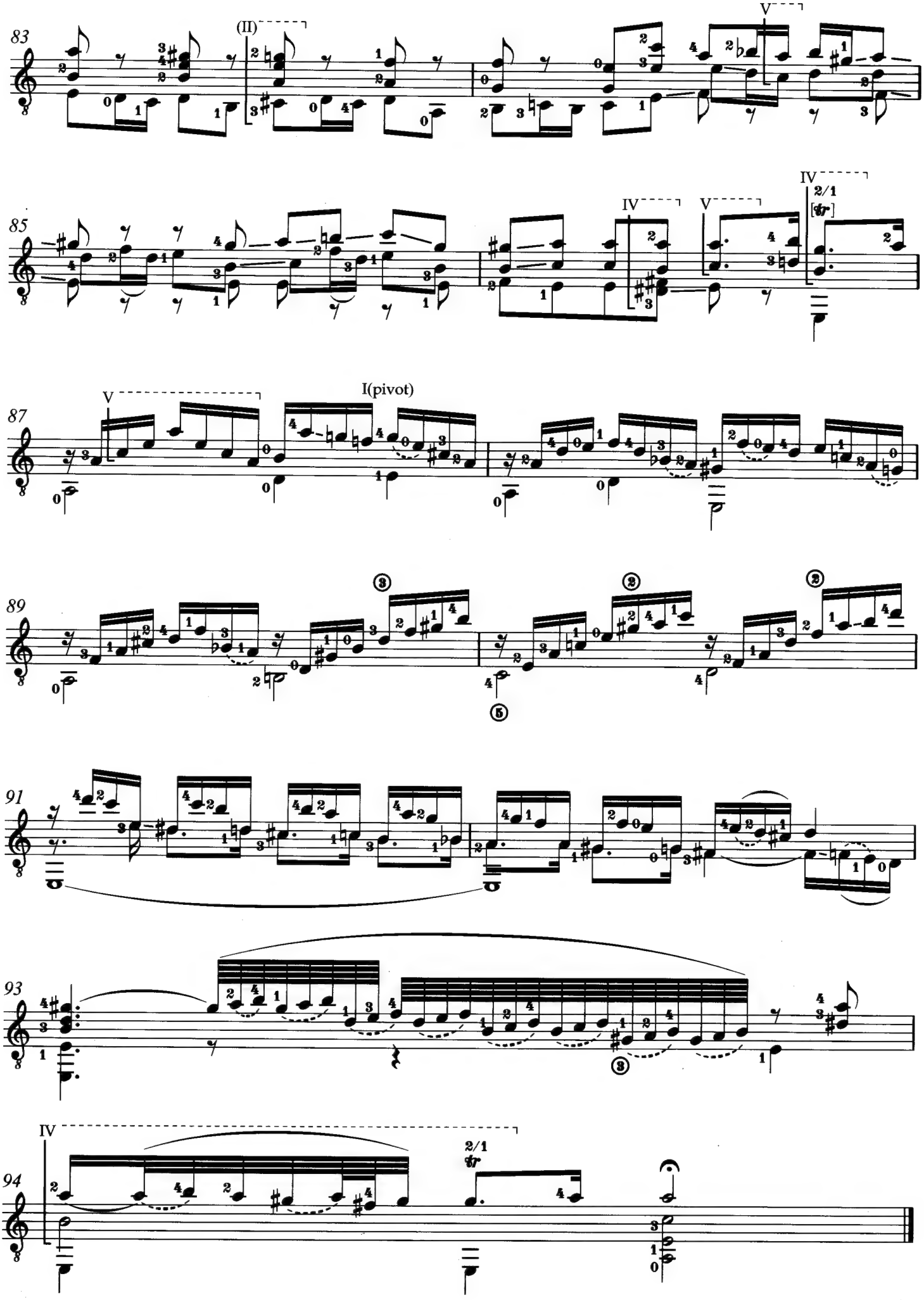
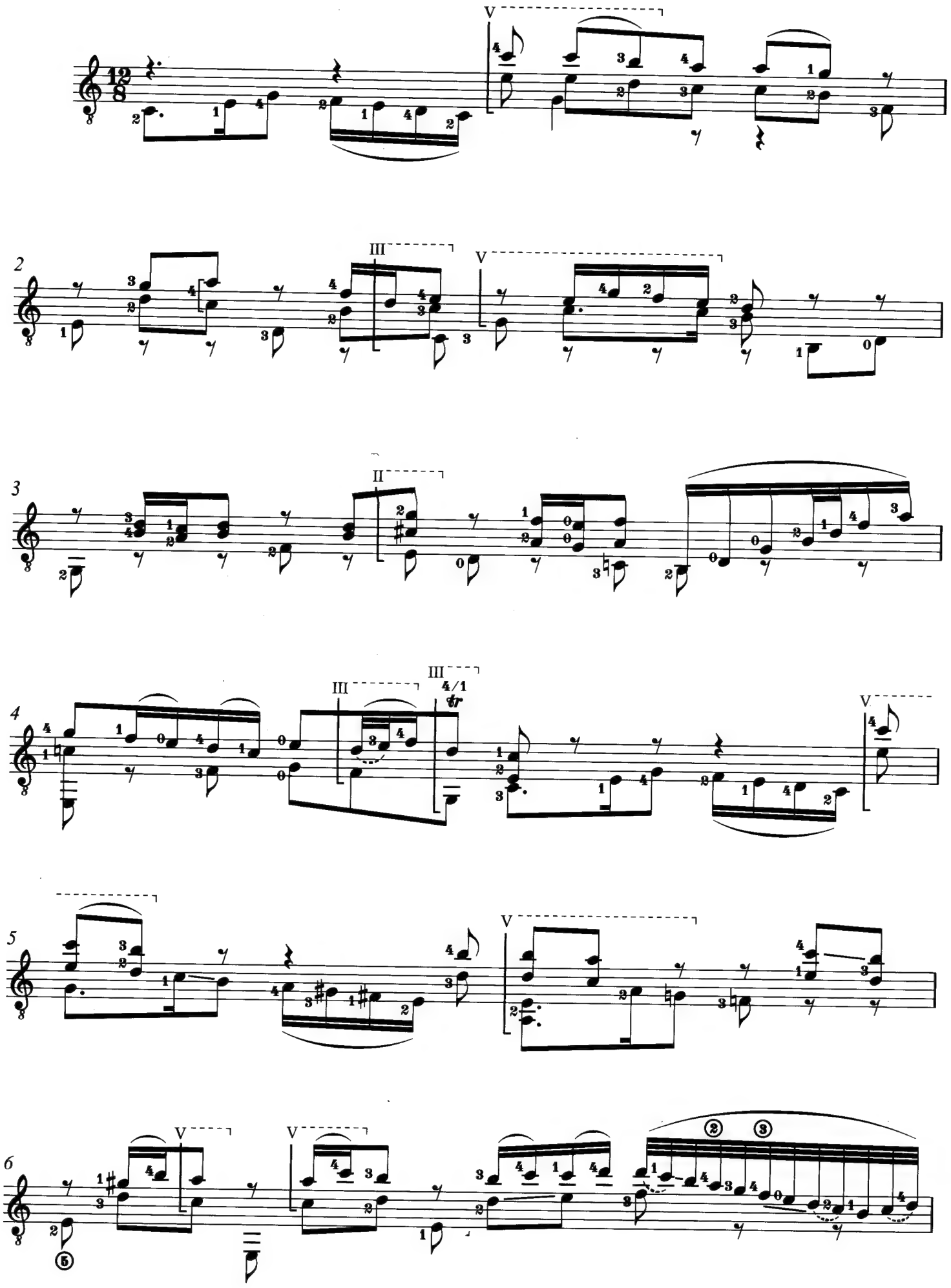
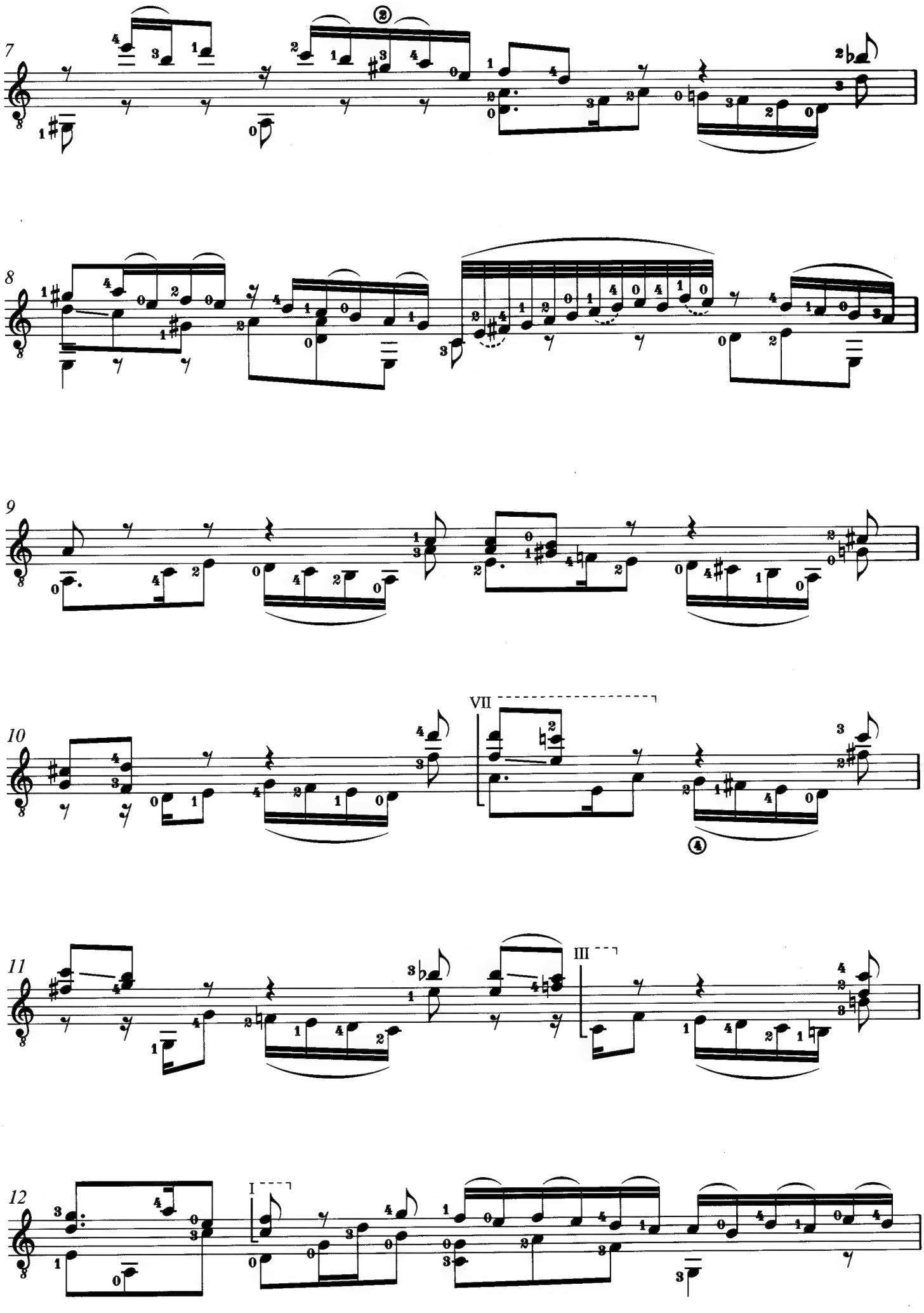
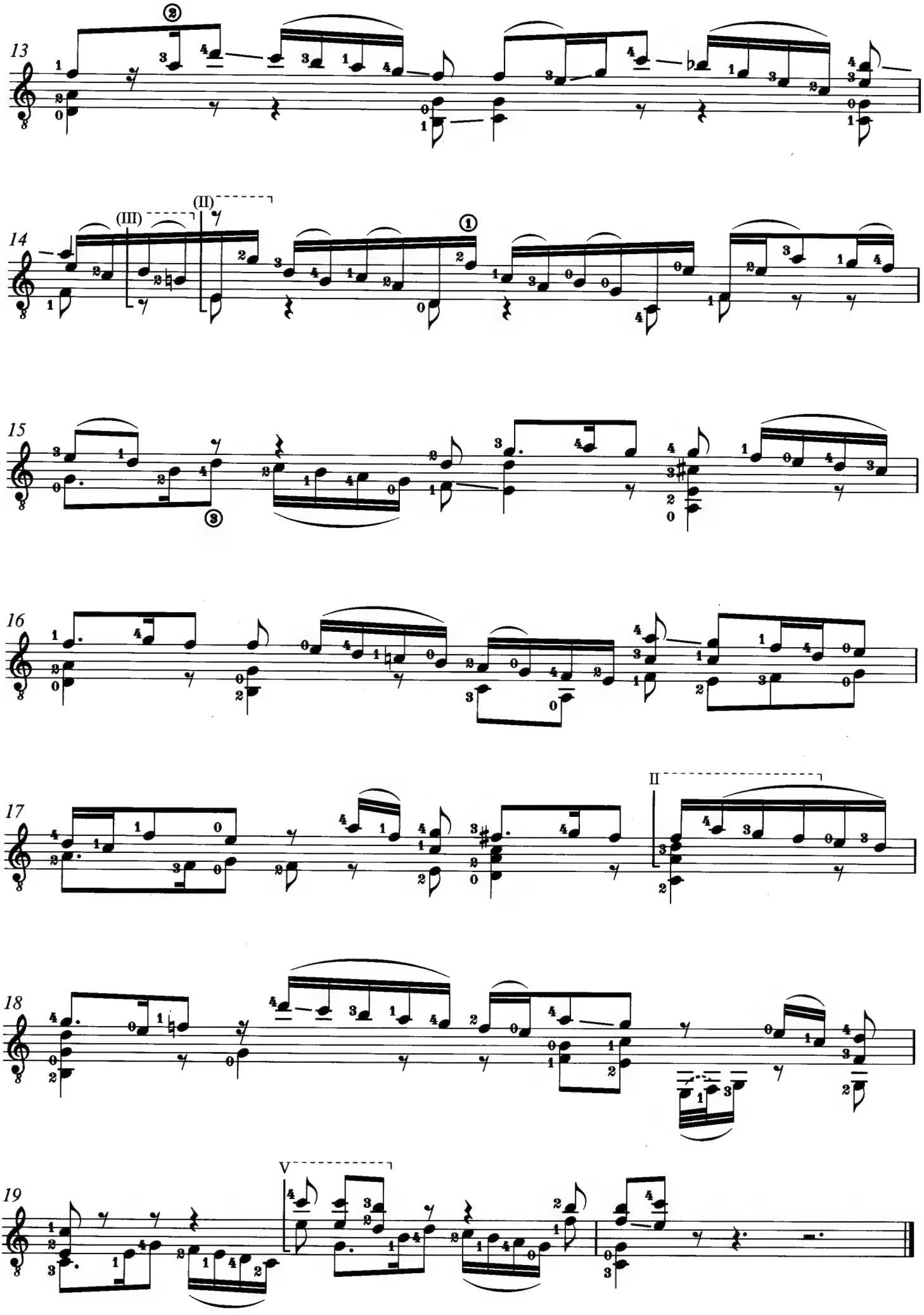
VII
V
71
73
VII
75
IV
77
VII
V
III
79
II
III
81
IV


83
(II)
V
85
IV
V
IV
2/1
87
V
I(pivot)
89
91
93
94
IV
2/1

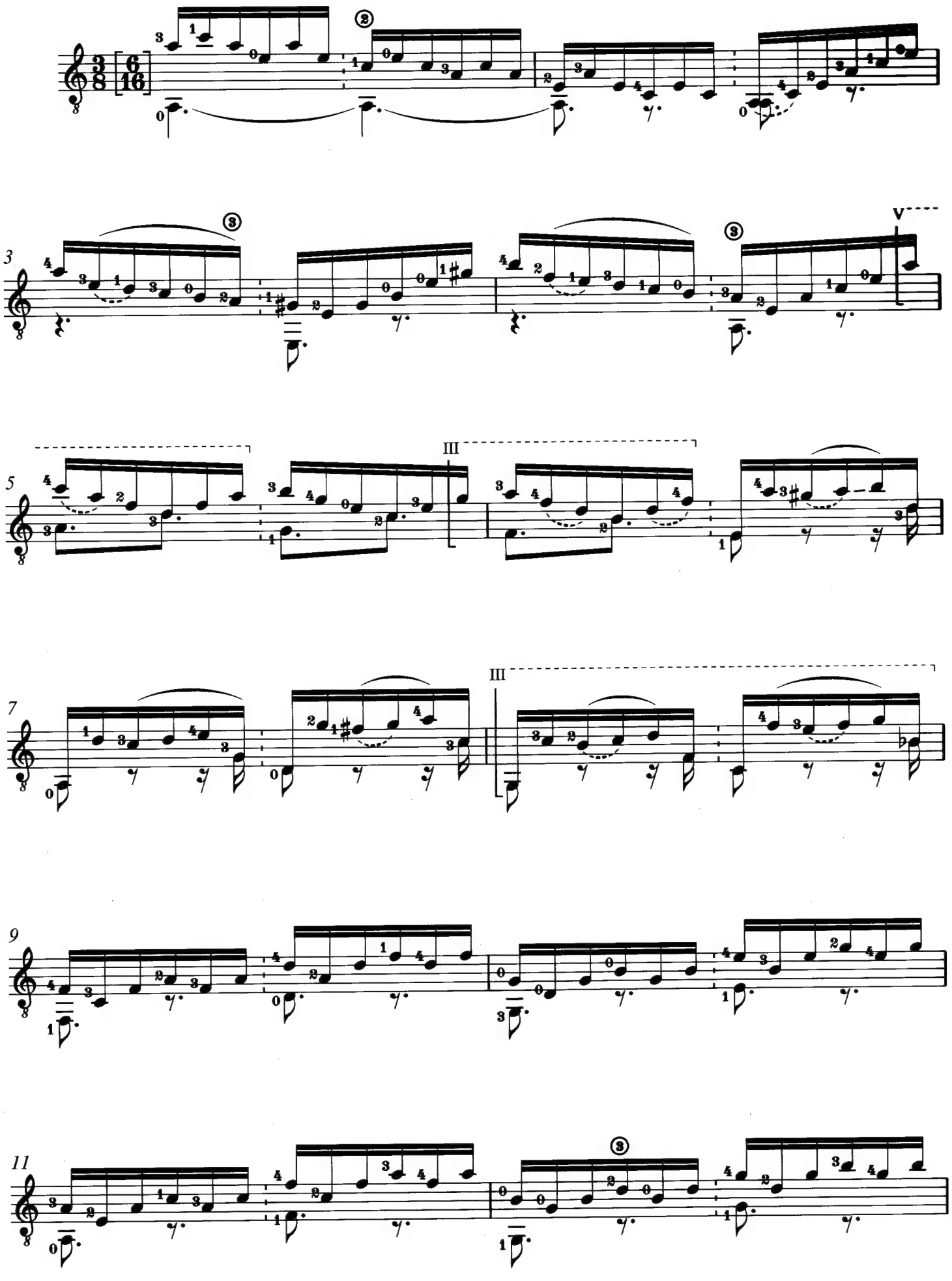
Siciliano

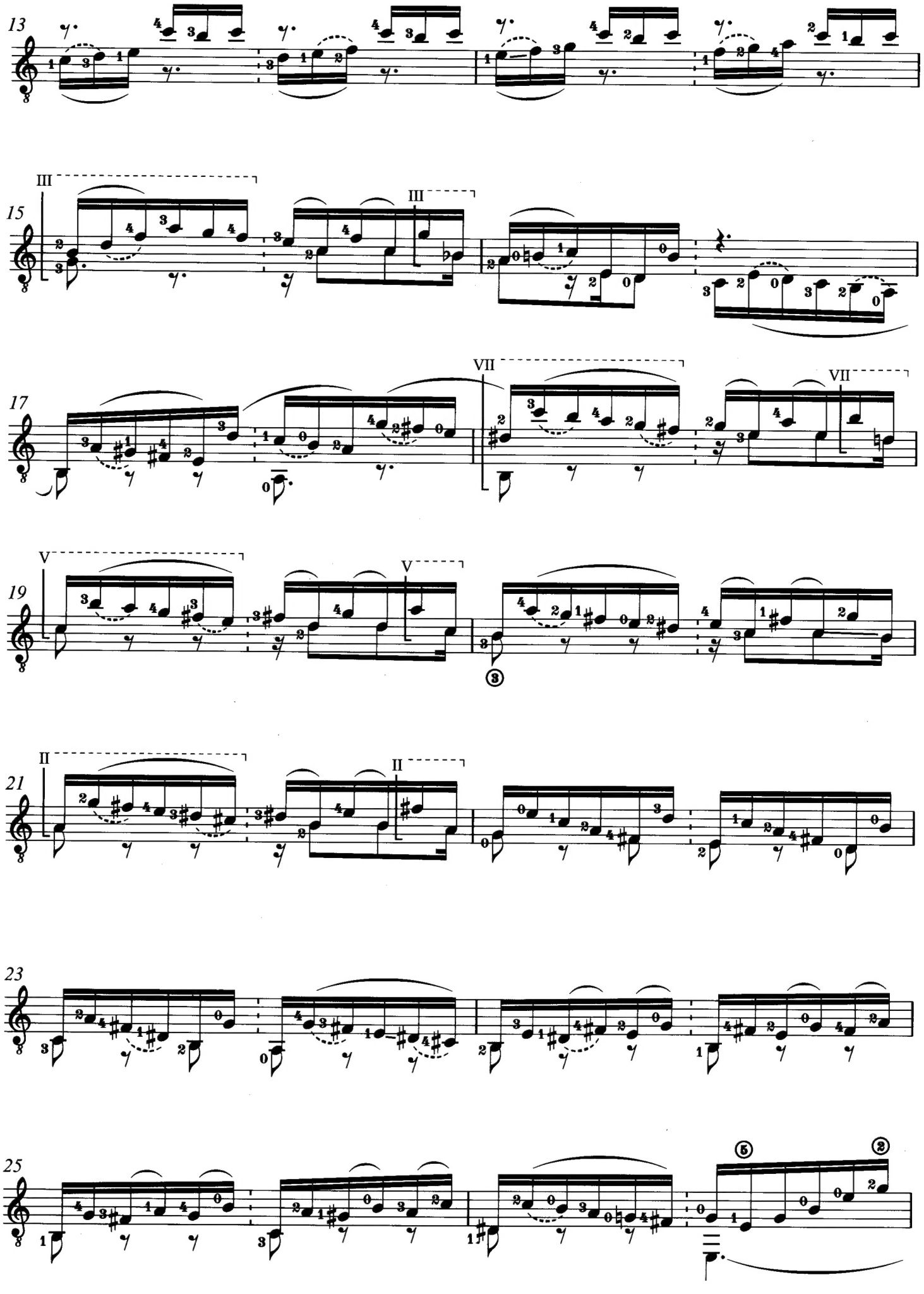



7
8
9
10
VII
11
III
12
I


13
14
(III)
(II)
15
16
17
II
18
19
V

Presto

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VII
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VII
V
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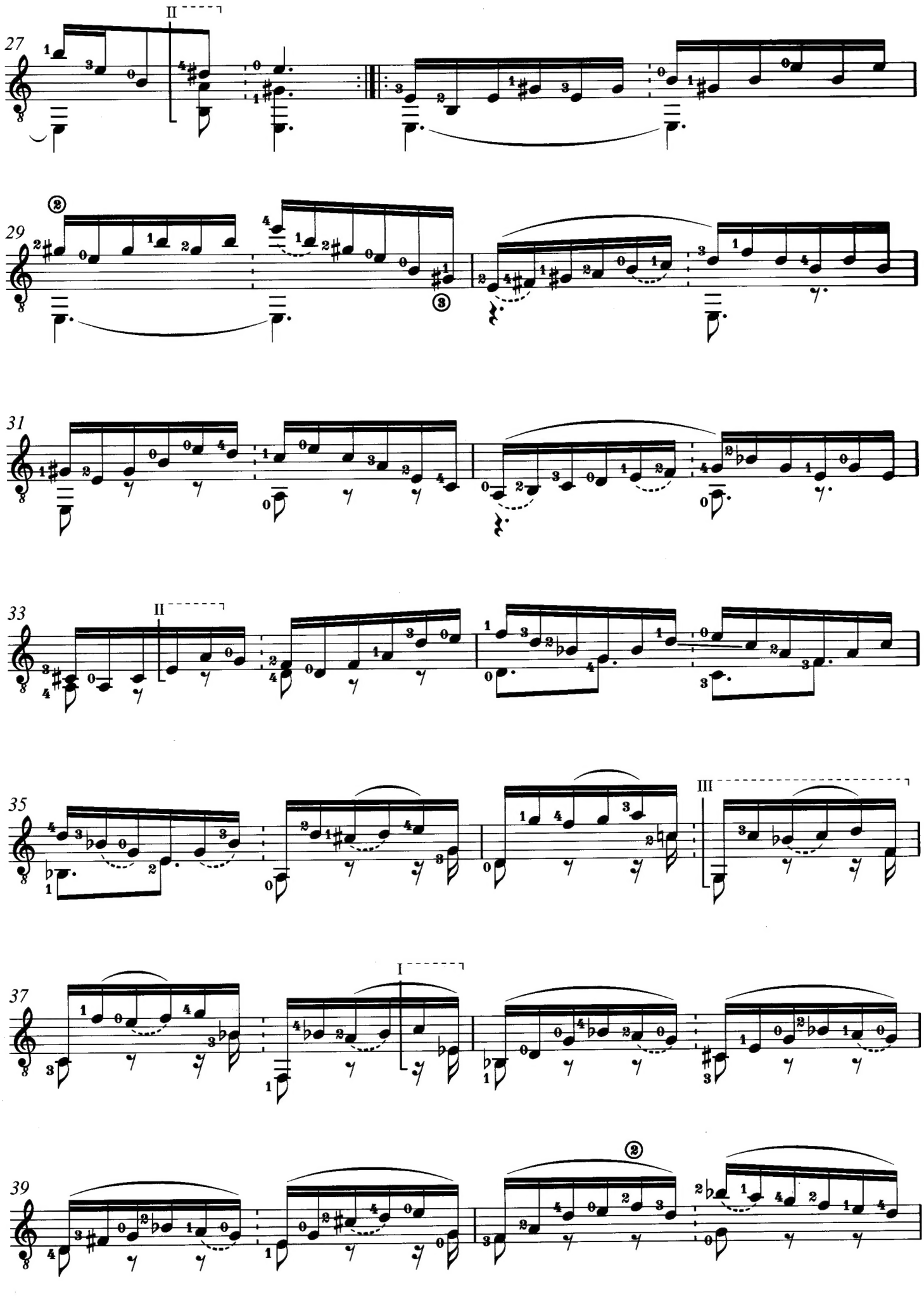
V
II
21
II
23
25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II
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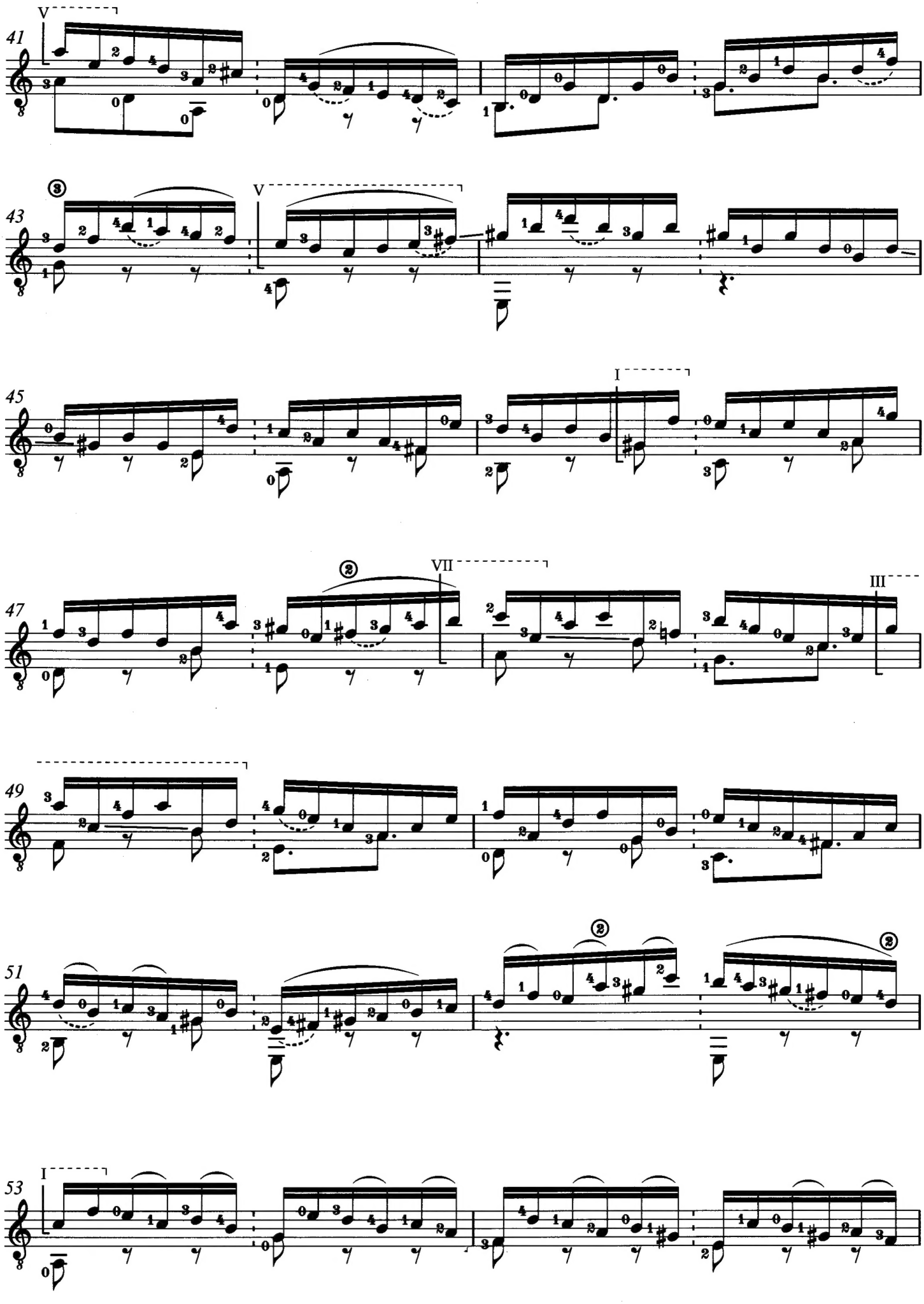
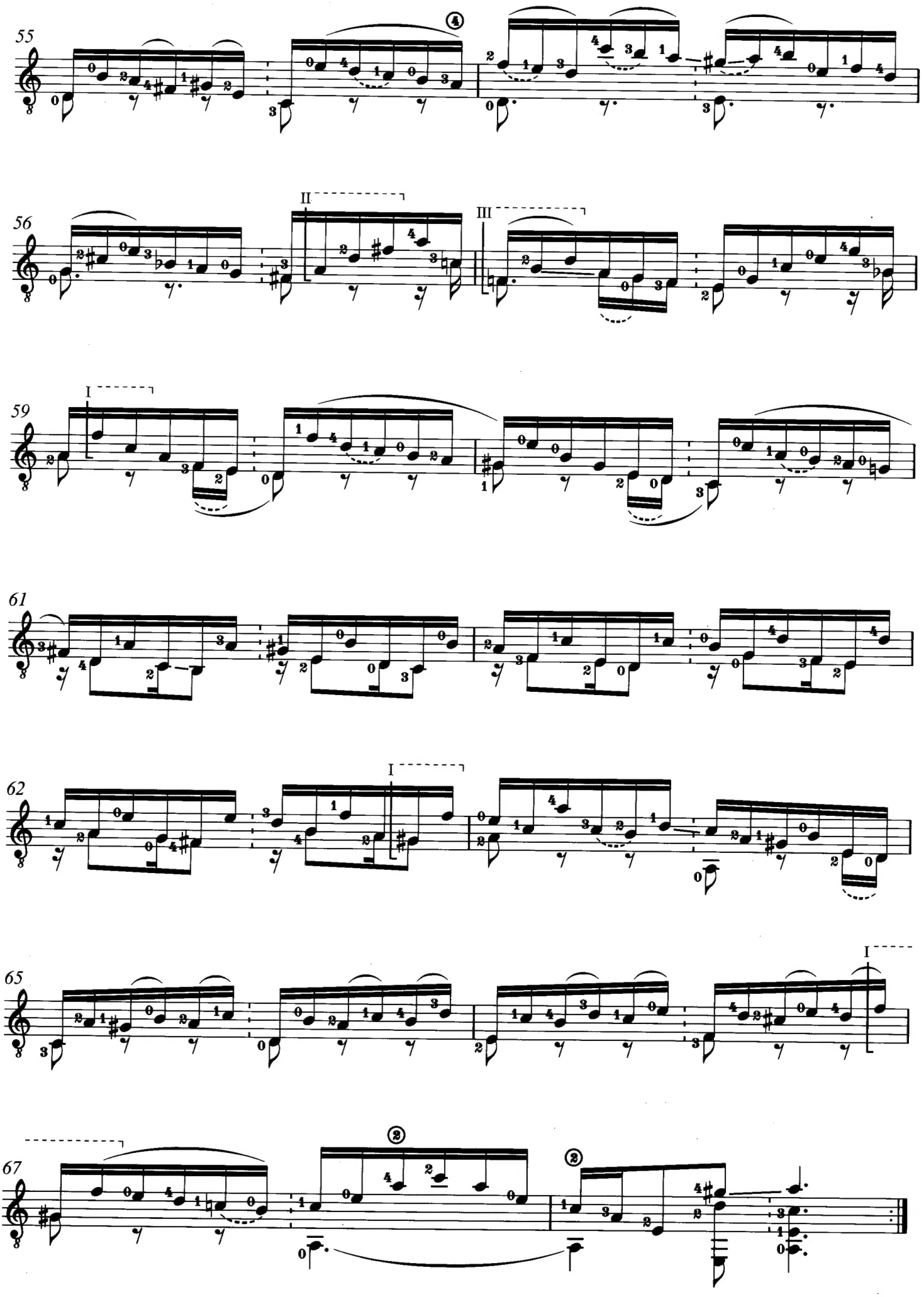
33
II
35
III
37
I
39


41
V
43
V
45
I
47
VII
III
49
51
53
I


55
56
II
III
59
I
61
62
I
65
I
67